NOISES OFF

by **MICHAEL FRAYN**

£3.00

COMEDY THEATRE

AMBASSADOR THEATRE GROUP

Home from Home?

Don't forget ...
We also provide mail receipt, forwarding and voicemail services, black& white and colour copying, postal services, office supplies and packaging materials and internet and e-mail access.

When you're at home MailBoxes Etc. is useful. When you're away, it's absolutely invaluable.

Mail Boxes Etc. can send presents, excess baggage and other belongings home or to anywhere else in the world quickly, economically and reliably using the world's top couriers – FedEx, UPS, TNT, Parcelforce and others. We pack, ship and advise on customs and insurance. Any package, anywhere – we'll take good care of it.

We'll take it from here

MBE Centres are located near underground and mainline stations

Belgravia SW1
34 Buckingham Palace Rd
020 7828 2666

Bloomsbury WC1
37 Store Street
020 7636 5333

Earls Court SW5
235 Earls Court Road
020 7244 1015

South Kensington SW7
28 Old Brompton Road
020 7581 2825

Kensington SW7
56 Gloucester Road
020 7581 9999

Oxford Street W1
78 Marylebone High St
020 7224 2666

Notting Hill W11
22 Notting Hill Gate
020 7243 4666

Soho W1
77 Beak Street
020 7439 3331

Trafalgar Square
456 The Strand
020 7925 0925

Victoria
95 Wilton Road
020 7630 8123

West End
8 Tottenham Court Road
020 7436 6144

or call
0800 0838 069
for your nearest Centre

MBE

MAIL BOXES ETC.®

0800 0838 069

www.mbe.uk.com

LONDON'S NEW GLOSSY HIT MUSICAL

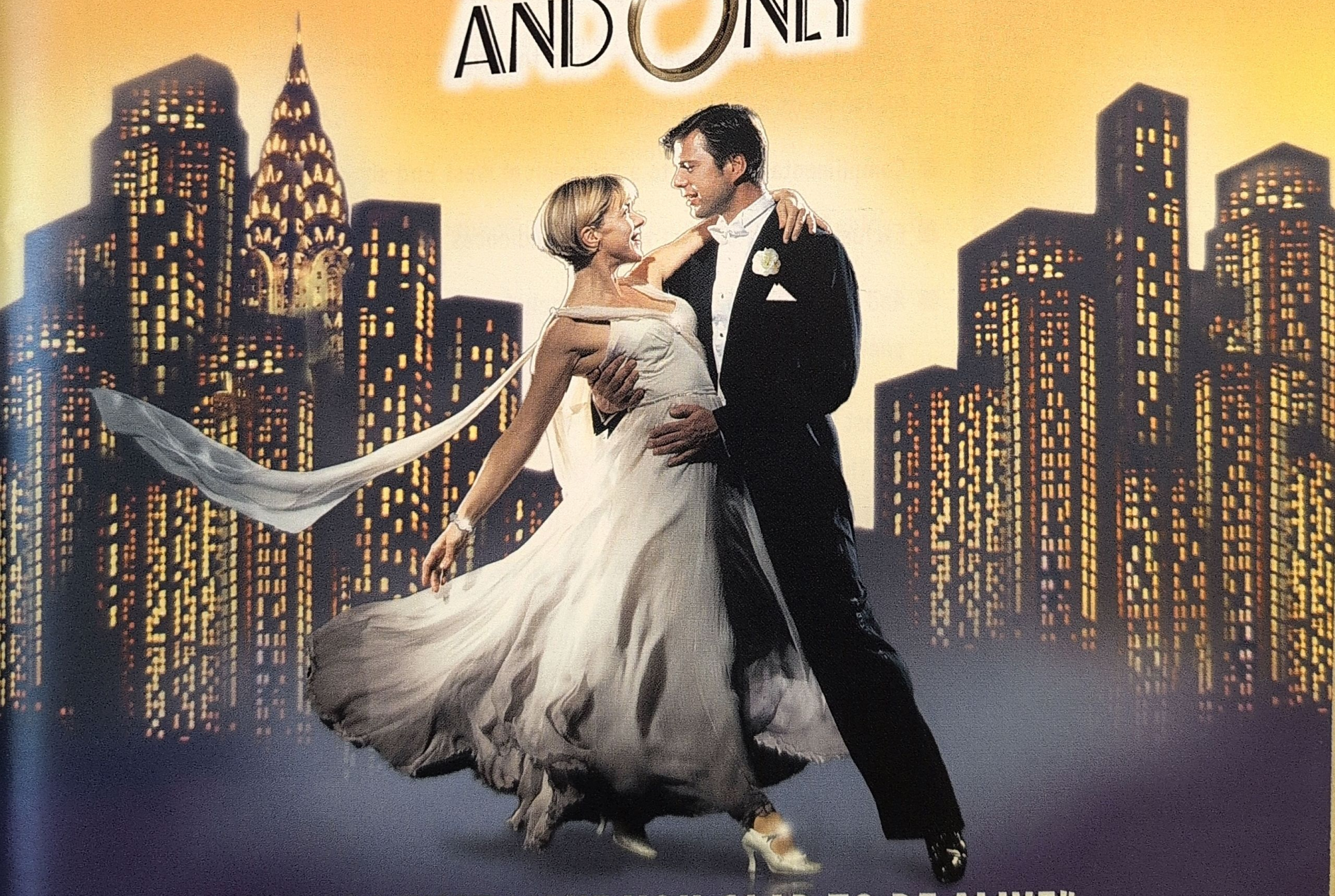
"A PERFECT MUSICAL" HELLO

"IT'S GORGEOUS, IT'S GLOSSY, IT'S GLORIOUS, IT'S GERSHWIN" INTERNATIONAL HERALD TRIBUNE

JANIE DEE

TIM FLAVIN

MY ONE AND ONLY



"SONGS THAT MAKE YOU GLAD TO BE ALIVE" DAILY MAIL

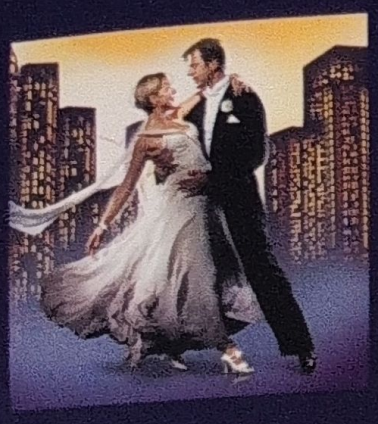
A feast of classic Gershwin melodies including

'S WONDERFUL • HOW LONG HAS THIS BEEN GOING ON? • STRIKE UP THE BAND • NICE WORK IF YOU CAN GET IT • LET'S CALL THE WHOLE THING OFF

A Chichester Festival Theatre production

PICCADILLY THEATRE 020 7369 1744

Supported by The Daily Telegraph



Club Members include:
Carlsberg-Tetley
Gartmore *Investment Management*
Theodore Goddard *City Solicitors*
Timeweave plc

Our shows, your business - an entertaining partnership

The Ambassador Business Club, launched by the Ambassador Theatre Group, offers your company privileged access to its ten West End theatres with just one membership. Join now for corporate entertainment your guests will really enjoy - it couldn't be easier!

- Priority access to any of ten top West End shows, available whenever you need fabulous entertainment, whatever the occasion.
- Free use of delightful Royal Retiring rooms and splendid theatre bars, with superior personal service.
- Special champagne evenings amid the buzz of a show opening for members and their guests.
- Complimentary tickets to a selection of West End shows.
- Exclusive direct contact with ATG audiences.
- And a further range of benefits, including generous staff packages and exciting sponsorship opportunities.

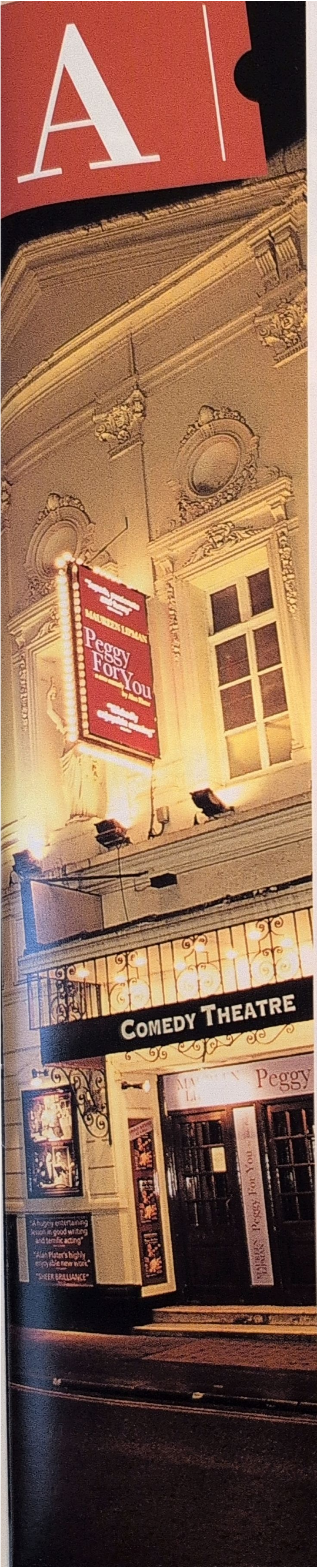
ATG West End Theatres

Albery Theatre Comedy Theatre Donmar Warehouse
Duke of York's Theatre Fortune Theatre New Ambassadors Theatre
Phoenix Theatre Piccadilly Theatre Whitehall Theatre
Wyndhams Theatre

AMBASSADOR BUSINESS CLUB

Find out what the Ambassador Business Club can do for your company - contact Sally Moulsdale on 0870 241 5880 or sallymoulsdale@theambassadors.com

AMBASSADOR THEATRE GROUP



Welcome

May I take this opportunity, on behalf of the Ambassador Theatre Group, to welcome you to the Comedy Theatre and hope you enjoy the performance.

If this is your first visit here, you may want to know where you can find the bars and toilets. We have marked these on the map below - however, should you need any additional information please do not hesitate to ask a member of staff. The Foyer Bar is open 45 minutes before the performance, and there is a kiosk in the foyer selling programmes, confectionery and merchandise, which will be open at the end of the show.

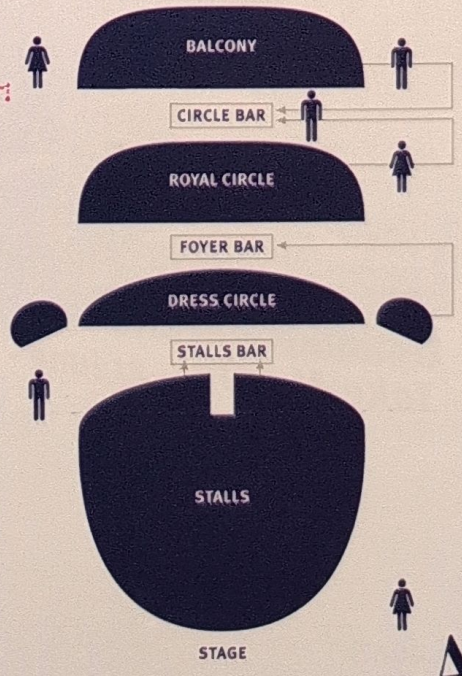
If you'd like a drink in the interval, you can save time by ordering and pre-paying for your drinks before the show starts, we'll then set them aside for you to collect.

For the convenience of all our customers please switch off all mobile phones, pagers and watch alarms, please also do not use any photographic or audio equipment and do not smoke in the auditorium.

Thank you for your co-operation, and enjoy the show!

Glenn Cottenden

Glenn Cottenden
Theatre Manager



AMBASSADOR THEATRE GROUP

What's On at our

'Superb. Brilliant. Blissful comic writing'
Daily Mail

New Ambassadors 020 7369 1761
Lobby Hero
By Kenneth Lonergan

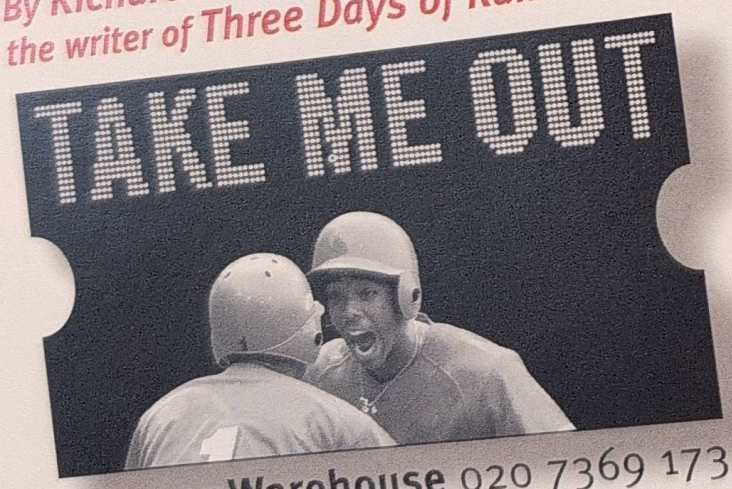
'A brilliant spine-chiller'
Guardian

Fortune Theatre 020 7369 1737
The Woman in Black

With *Neil Pearson, Emma Chambers, Sylvestra Le Touzel and Aden Gillett*

Albery Theatre 020 7369 1740
Benefactors

World Première
By Richard Greenberg
the writer of Three Days of Rain



Donmar Warehouse 020 7369 1732
Take Me Out 21 June - 3 August

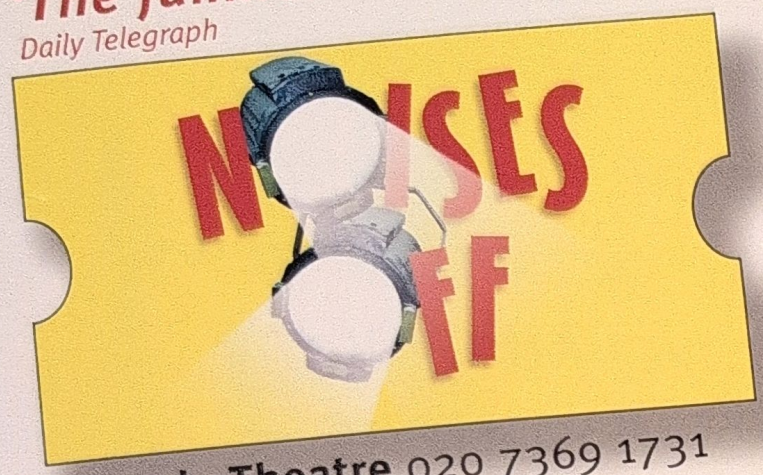
'Brings the audience to its feet and roaring its approval'
Daily Mail

Phoenix Theatre 020 7369 1733
Blood Brothers

London Theatres

AMBASSADOR THEATRE GROUP

'The funniest show in London'
Daily Telegraph



Comedy Theatre 020 7369 1731
Noises Off

Wyndhams Theatre 020 7369 1796
Up For Grabs

'You'll roar with laughter'
New York Post

Whitehall Theatre 020 7369 1735
Art

'S'Wonderful - Everyone will have a ball'
Daily Telegraph

Piccadilly Theatre 020 7369 1744
My One and Only
The New Gershwin Musical

'An unstoppable word of mouth hit'
Daily Telegraph

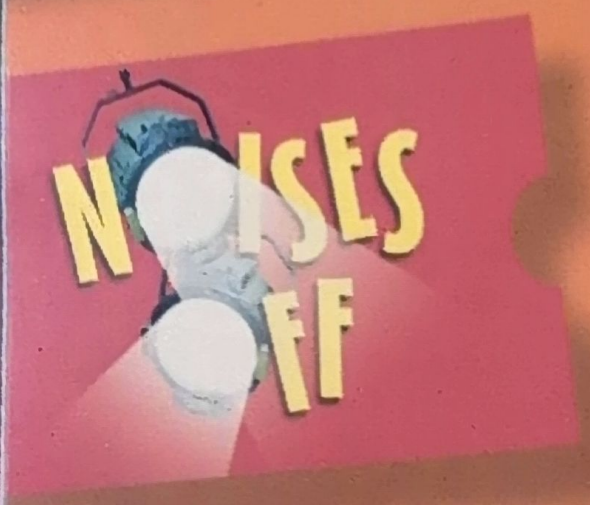
Duke of York's Theatre
020 7369 1791
Stones in his Pockets

Book on-line:
www.theambassadors.com

upstage

your ticket to theatre heaven

The new club that helps you see-and save-more! Join Upstage and get all the news and offers available for London's leading group of playhouses



The Woman in Black
Noises Off
My One and Only

Upstage offers include:

- ★ ***The Woman in Black***
  2 for 1 on top prices (excluding Fri and Sat evening)
- ★ ***Noises Off***
  £15 for best available seats (excluding Sat evening)
- ★ ***My One and Only***
  2 for 1 on top two prices (excluding Sat evening)

Members also get special services and privileges:

- ★ Jump the queue of public bookers by calling the dedicated hotline on 020 7369 1789
- ★ Free ticket exchange, up to 48 hours before your original date
- ★ 10% off drinks in our West End venues (2 drinks per member)
- ★ Regular Newsletter

All for only £18 a year!

Ring the upstage hotline on 020 7369 1789 to join now and take up these superb offers

For full details, conditions and duration of offers, call the hotline.
(All information correct at time of going to press, but may be subject to ch

AMBASSADOR THEATRE GROUP

NT | Ambassador Theatre Group presents
The Royal National Theatre production of

NOISES OFF

by

MICHAEL FRAYN

starring

NICK BAGNALL SELINA CADELL TESSA CHURCHARD PANDORA CLIFFORD JULIA DEAKIN
DEREK GRIFFITHS NICHOLAS JONES PAUL THORNLEY MALCOLM TIERNEY

Direction JEREMY SAMS Design ROBERT JONES Lighting TIM MITCHELL Sound FERGUS O'HARE for Aura

COMEDY THEATRE

Produced in association with Pre-Eminence Ltd and Incidental Colman Tod

www.noisesoff.co.uk

AMBASSADOR THEATRE GROUP PRODUCTIONS

NOISES OFF

by **Michael Frayn**

In order of speaking

Dotty Otley	**Selina Cadell**
Lloyd Dallas	**Nicholas Jones**
Garry Lejeune	**Paul Thornley**
Brooke Ashton	**Pandora Clifford**
Poppy Norton-Taylor	**Tessa Churchard**
Belinda Blair	**Julia Deakin**
Frederick Fellowes	**Derek Griffiths**
Tim Allgood	**Nick Bagnall**
Selsdon Mowbray	**Malcolm Tierney**

Understudies:
Simon Coleman (Garry Lejeune/Tim Allgood), **Ben Forgham** (Garry Lejeune/Tim Allgood), **Maggie Guess** (Dotty Otley/Belinda Blair), **Nigel Nobes** (Lloyd Dallas/Frederick Fellowes/Selsdon Mowbray), **Sara Wakefield** (Brooke Ashton/Poppy Norton-Taylor)

Direction	**Jeremy Sams**
Design	**Robert Jones**
Lighting Design	**Tim Mitchell**
Sound Design	**Fergus O'Hare** *for Aura*
Associate Direction	**Anna Linstrum**
General Management	**Blue Box Entertainment Ltd (www.blue-box.biz)**
Casting Direction	**Sarah Beardsall, Lucy Jenkins**

Production Manager
Digby Robinson

Fights and Movement
Malcolm Ranson

Stunt Falls
Steve Whyment

Company Manager
Jon Swain

Deputy Stage Manager
Emily Hallesy

Assistant Stage Managers
Briony Allen, Guy Davies

Wardrobe Mistress and Supervisor
Nicky Leach

Deputy Wardrobe Mistress
Corrie Darling

Production Carpenters
Phil Large, Nick Smith

Production Electrician
Barry Hope

Sound Engineers
John Owens, Andy Jackson, Harry Harris

Marketing
ATG (020 7321 5440), AKA (020 7836 4747)

Press
Public Eye Communications (020 7351 1555)

Graphic Design
Simon Williams Design

Photographs
Catherine Ashmore

Sound Equipment
Autograph Sound Recording Ltd

Lighting Equipment
White Light Electrics Ltd

The cast of *Noises Off* are performing another play, *Nothing On*, the programme for which is enclosed.

ACT ONE: The living room of the Brents' country home. Wednesday afternoon.
(Grand Theatre, Weston-super-Mare. Monday January 14)

ACT ONE: The living room of the Brents' country home. Wednesday afternoon.
(Theatre Royal, Ashton-under-Lyne. Wednesday matinee, February 13)

ACT ONE: The living room of the Brents' country home. Wednesday afternoon.
(Municipal Theatre, Stockton-on-Tees. Saturday April 6)

There will be an interval of 20 minutes between ACT ONE and ACT ONE

There will be no interval between ACT ONE and ACT ONE

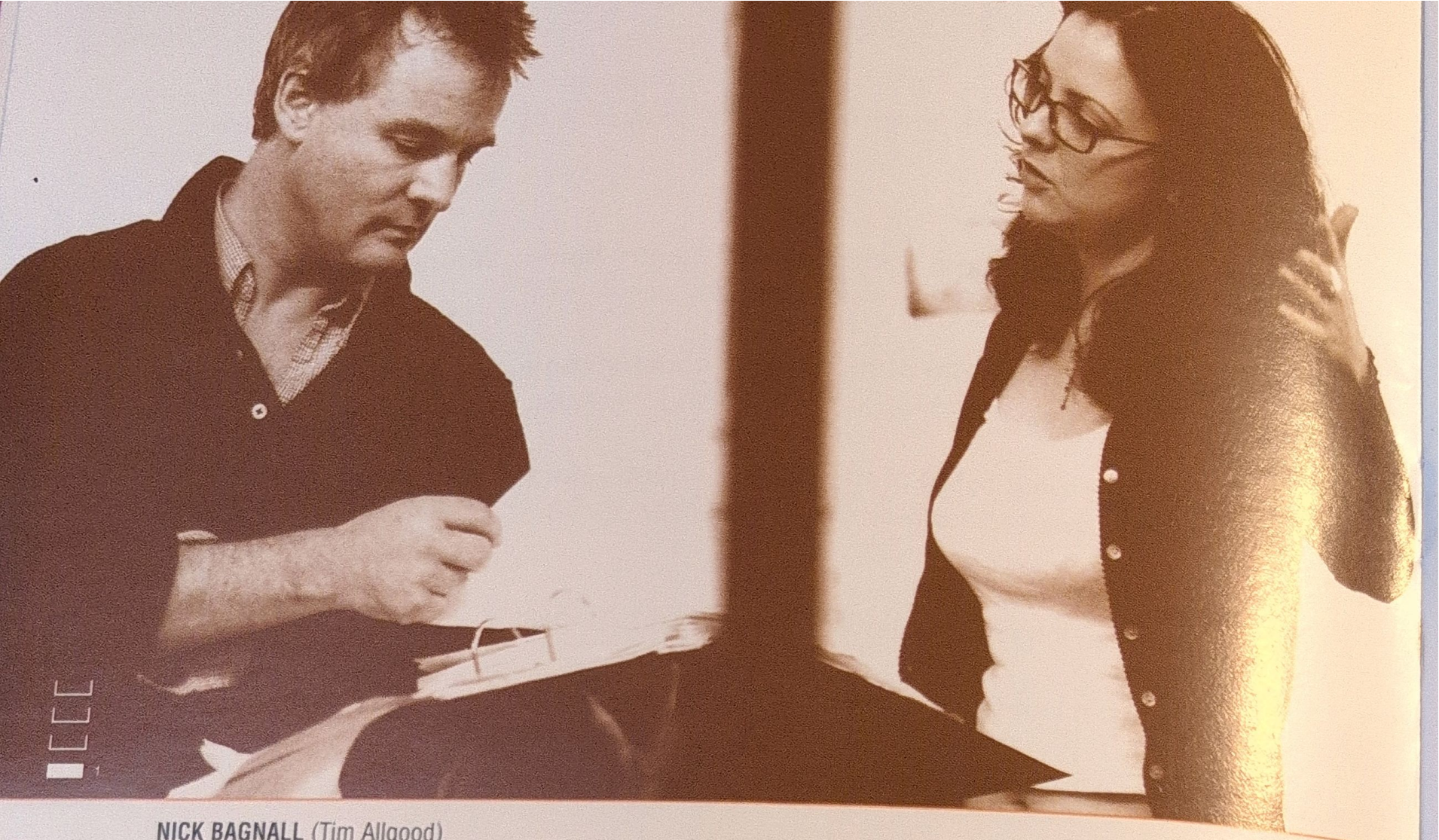
Length: about 2 hours 20 minutes, including one 20 minute interval

---

Opened: **The Royal National Theatre, Lyttelton** 5 October 2000
Piccadilly Theatre 3 May 2001
Comedy Theatre 20 February 2002

On sale in the Comedy Theatre is the text of *Noises Off*, newly revised by Michael Frayn and Jeremy Sams and published by Methuen.

Programme designed by Stephen Cuminsky



NICK BAGNALL (Tim Allgood)
Theatre credits include: *Tender* at the Hampstead/Birmingham Rep, *Mr Hericles* at the West Yorkshire Playhouse, *Meat* at the Theatre Royal Plymouth, *The Erpingham Camp* at the Everyman, Liverpool and the Assembly, Edinburgh, *Changeling* at the Royal National Theatre Studio, *Hamlet* at the Bristol Old Vic, *Hushabye Mountain* for the English Touring Theatre, Hampstead Theatre, *House* by Simon Armitage (Site Specific Event Huddersfield), and *Caravan* at the Bush Theatre, *The Arbor* at the The Royal National Theatre Studio, *Humming Bird* at the Old Red Lion, *Exit* and *Voices On The Wind* at the The Royal National Theatre Studio, *Henry VI Part III* at the RSC, *The Machine Wreckers* at the The Royal National Theatre, and *La Nave* and *Women Of Troy* at the Montalcino Festival. **Television** and **film** credits include: *Hysteria — The Def Leppard Story, Nature Boy, Picking Up The Pieces, Silent Witness, The Gift, Peak Practice, Dalziel And Pascoe, Insiders* (*Leading*), *Common As Muck, Out Of The Blue* and *The Bill*. **Radio** credits include: A Kestral For A Knave, and A Midsummer Night's Dream.

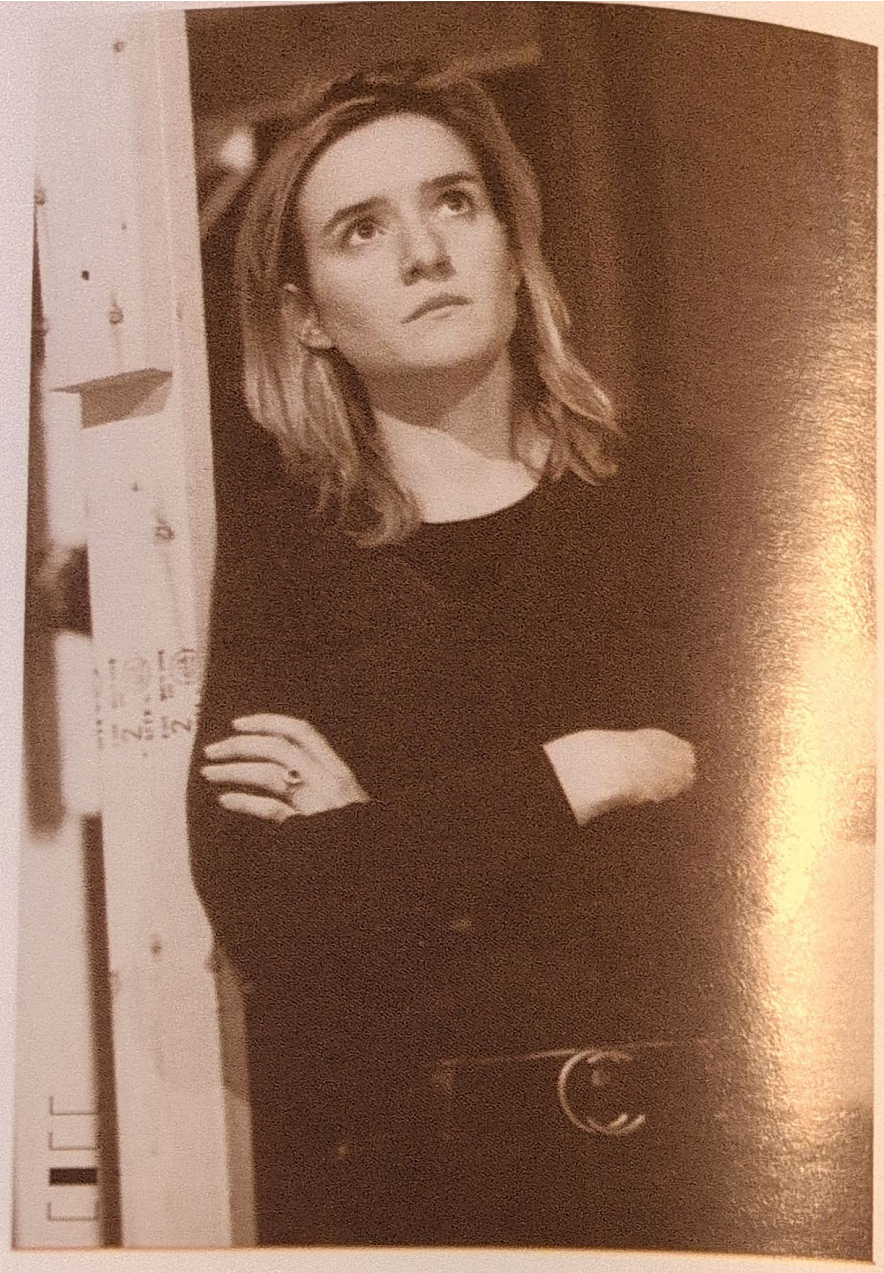
SELINA CADELL (Dotty Otley)
Theatre: Extensive work at the RNT, includes *Stanley, The Madness Of George III, The Voysey Inheritance, The Cherry Orchard, The Duchess Of Malfi, Galileo, Othello, Sisterly Feelings, The Real Inspector Hound, The Critic,* and *As You Like It*. Other **stage** work includes: *Morning And Evening* at the Hampstead, *A Midsummer Night's Dream* at the Albery, *New England* for the RSC, *Not Quite Jerusalem* at the Royal Court, and *Top Girls* Royal Court. **Television** appearances include: *My Hero, Inspector Linley Mysteries, Down To Earth, Doctors, People Like Us, The Sword Of Honour, Thursday The 12th, As Time Goes By, The Secret Life Of Michael Fry, Poirot: The Murder Of Roger Ackroyd, Great Expectations, Jonathan Creek, Midsomer Murders, Eastenders, Cardiac Arrest, Kavanagh QC, Rik Mayall Presents: After All* and *French and Saunders*. **Directing** credits include: *The Rivals* at the RNT Studio, *Candida* Theatre Royal, Plymouth, and *The Importance of Being Earnest* at the Nottingham Theatre. Selina also teaches regularly for the Royal National Theatre Studio and the National Opera Studios. **Film** credits include: *Mrs Caldicot's Cabbage Wars, Mrs Dalloway, The Madness of King George III, Prick Up Your Ears* and *Not Quite Jerusalem.*

Above: Jeremy Sams, Anna Linstrum
Right: Malcolm Tierney
Far right: Selina Cadell

TESSA CHURCHARD (Poppy Norton-Taylor)
Having gained a Fine Art degree, Tessa Churchard trained at Webber Douglas. Her **stage** credits include *Lady Windermere's Fan, Communicating Doors* and *Richard III* (Northampton Arts Festival) for the Royal Theatre Northampton, *Point Of Death* at Liverpool Playhouse, and *The Diary of Anne Frank* at the Haymarket Theatre, Basingstoke. **Television** credits include: *The Harringham Harker, Jeeves and Wooster.*

PANDORA CLIFFORD (Brooke Ashton)
Pandora's **theatre** credits include: *The Ecstatic Bible* at the Adelaide Festival, *Ride Down Mt Morgan* at Derby Playhouse, *Look Back In Anger* on tour, *Frankenstein* at York Theatre Royal, *The Importance of Being Earnest* at Drayton Court, *Action* at McOwen Theatre, *Ondine* at the Shaw and *The Last Nocturne, The Cure at Troy* and *Orange Nell* all at the Link Theatre, Holborn. **Television** credits include: *Chambers, Poirot, Murder In Mesopotamia, The Bill, Dunroamin', People of the Forest* and *Fortunes of War.* **Film** credits include: *Nine Lives, Kicking Again, Sympathy With the Devil* and *Superwoman.*

JULIA DEAKIN (Belinda Blair)
Television credits include: Julia was most recently seen as Marsha in the Channel 4 award winning comedy *Spaced* and in Steve Coogan's *I'm Alan Partridge.* Other credits include: The thriller *Sleeper* with Anna Massey, *Hope & Glory, Dalziel & Pascoe, The Big Train, Holby City, Spark, The Bill, Wycliffe, Boon, Family, Oh Dr Beeching!, Mother's Ruin, Side by Side, So Haunt Me, Evensong, Vanity Fair, Tales of Sherwood, Birth of a Nation, Haggard, Coronation Street, Alas Smith and Jones, Flying High, Vacant Possession, Casualty* and *Follow the Star.* Most recent **film** credits include: Steven Frears *Liam,* Gyllis McFinnan *Pure, Staggered* Martin Clunes, *Dancin' Thru the Dark* Willy Russell, *Mr Love* David Puttnam, *The Window Cleaner* Alexi Sayle , and *Priest of Love* Christopher Miles. Julia's **Theatre** credits include: *Educating Rita* for RSC at the Piccadilly, *Oliver!* at the Palladium, *On the Piste* at the Garrick, *Pride and Prejudice* at the Old Vic, *A Midsummer Night's Dream* at the Young Vic. Julia has appeared many times in regional theatre, her favourite productions include: *Hedda Gabler* Leicester, *A Doll's House* Oxford, *The Nerd* on national tour, and *Abigail's Party* Far East Tour.



DEREK GRIFFITHS (Frederick Fellowes)
Derek's **theatre** credits include: *Loot* at the Royal Exchange, *Croak, Croak, Croak* and *The Rise & Fall of Little Voice* both at the Bristol Old Vic, *Nude With Violin* (Winner of the Manchester Evening news Best Actor Award 1999), *The Recruiting Officer, The Odd Couple, The Government Inspector* and *The Nerd* all at the Royal Exchange, *Beauty and the Beast* at the Dominion, *Miss Saigon* at Drury Lane, *Measure for Measure* and *Twelfth Night* for the RSC, *Run for Your Wife* at the Criterion Theatre and *Sly Fox* at Nuffield. **Television** credits: *Doctors, Queen's Park Story* and *Casualty*. **Film** credit: *Fierce Creatures*.

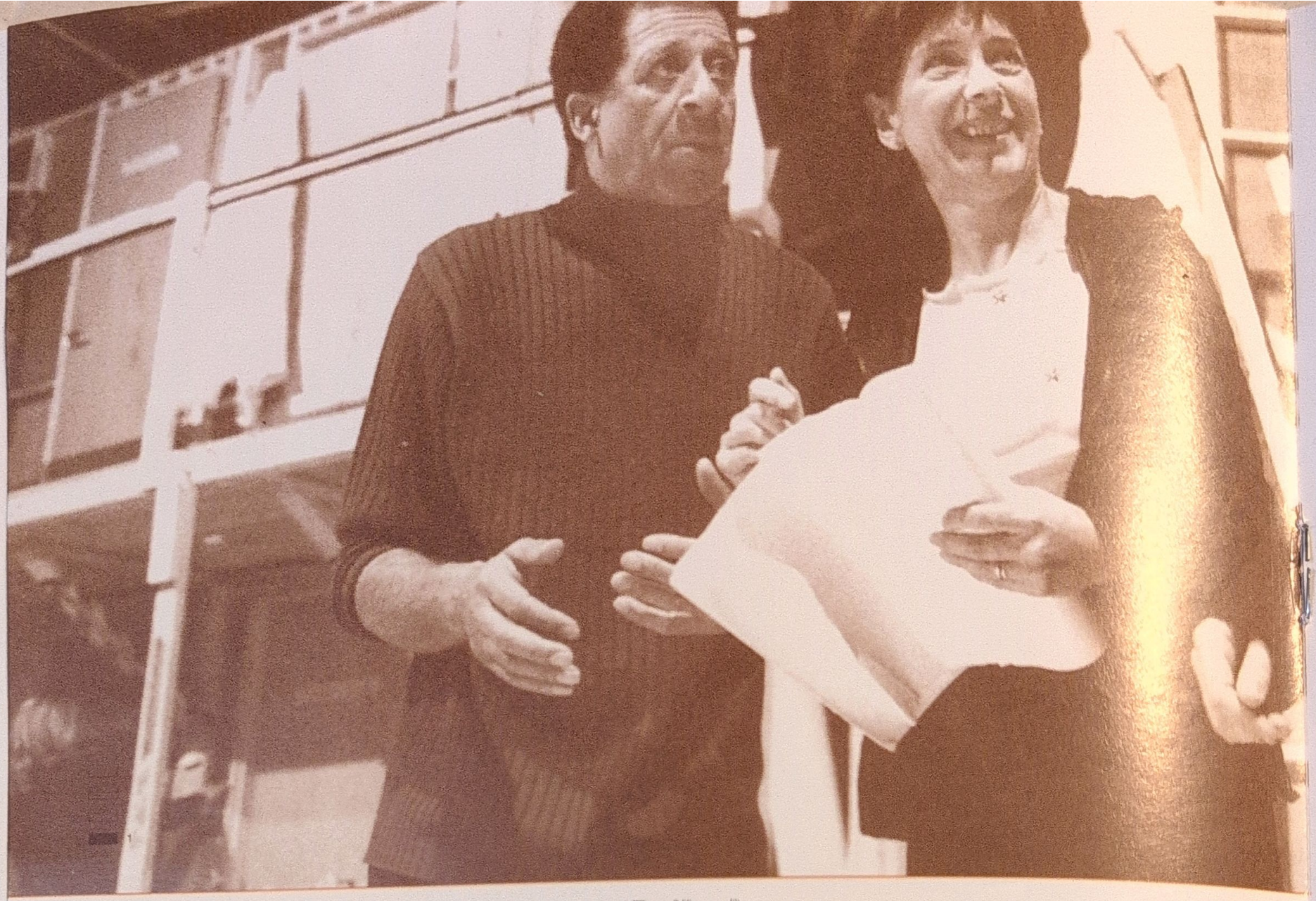
NICHOLAS JONES (Lloyd Dallas)
Nicholas' **theatre** credits include: *A Midsummer Night's Dream* and *The Family Reunion* for the RSC, *Flight, The Second Mrs Tanqueray, Major Barbara, Wild Honey, She Stoops To Conquer* and *The Philanthropist* all at the Royal National Theatre, *Stagestruck* at the Mill, Sonning, *Hated Nightfall* at the Royal Court and on tour, *Naked Justice* at the West Yorkshire Playhouse, *The Deep Blue Sea* at the Almeida and in the West End, *Hallelujah Boys* at the Duchess Theatre, Liverpool Everyman and Bristol Old Vic and *The Recruiting Officer* at the Oxford Playhouse. **Television** credits include: *Hornblower, The Beggar Bride, A Dance to the Music of Time, Gobble, A Touch of Frost, Bramwell, Circle of Deceit, Kavanagh QC, Sharpe's Company, Unnatural Causes, Lipstick on Your Collar, Sam Saturday, Anglo Saxon Attitudes, A Dangerous Man, Boon, For the Greater Good, Casualty, Come Home Charlie and Face Them, Not a Penny More, Not a Penny Less, Vote For Them, After the War, A Penny for Your Dreams, District Nurse, The Price, Slip Up, Trelawny of the Wells, Number 10 Dizzy, Glory Hole, Our Mutual Friend, The Little Minister, Private Affairs, Flame Trees of Thika, Cover, The World About Us: Gavin Maxwell, Lillie Langtry, Wings, Anna Karenina, Kilvert's Diaries, The Sun is God, Canteville Ghost, Z Cars, Choir Practise, Alice through the looking Glass, Pygmalion, Candide, Strauss Family, Seasons of the Year, Tartuffe, Hamlet, But Now They are Fled, The Expert* and *Twelfth Night*. **Film** credits include: *This Year's Love, Black Beauty, The Velvet House, Cromwell, Daisy Miller, The Block House, When the Whales Came, Gare Au Male* and *Now Ladies and Gentleman*.

1 2 3 4

Above: Nicholas Jones
Right: Pandora Clifford
Far right: Paul Thornley, Derek Griffiths, Julia Deakin

PAUL THORNLEY (Garry Lejeune)
Previously Paul played Tim Allgood both here in the West End and at the Royal National Theatre, prior to that his recent **theatre** credits include *Spend Spend Spend* at the West Yorkshire Playhouse and West End, *Hamlet* at Greenwich Theatre, *Escape* to *Pterodactyl Island* at the Pleasance, *Scrooge* in the West End, *Up on the Roof* at the Colchester Mercury and two seasons at Regent's Park including *The Tempest*, *All's Well That Ends Well, The Comedy of Errors, A Midsummer Night's Dream* and *Paint Your Wagon.* In 1997 he recorded the album Gershwin in London Town with the Berkeley Square Orchestra.

MALCOLM TIERNEY (Selsdon Mowbray)
The part of Selsdon Mowbray takes Malcolm into his fortieth year as an actor. Since starting in 1962 with Sir Bernard Miles company at the Mermaid he has played a wide range of leading roles in theatre, film and television. Having toured with Sir Laurence Olivier in *Love for Love* and *Othello* he took lead parts at the Royal Court from 1966 to 1972. He played Claudia in *Measure for Measure* and MacDuff in *Macbeth* in the RSC's 1974/75 season, *Luther* at the Young Vic, he played the title role in *Macbeth* and Eddy Carboon in *A view from the Bridge.* More recent roles include Anthony in *Anthony and Cleopatra*, George in *Jumpers* Birmingham Rep, L.S. Lowry in John Caines *Mr Lowry* and Walter Franz in *The Price* at Bristol Old Vic, for the Moning Theatre Company General Andrews *The Flag*, Biederman *The Fire Raisers*, Jim Robinson *Just Not Fair* and Dr Dekvoen in *Les Blancs*, Royal Exchange Manchester. **West End** credits include *The Father* Piccadilly and Queens, *Beyond The Fringe* Mayfair, *A Touch of the Poet* Comedy, *Richard I & II* Phoenix and *Wit* Vaudeville. **Television** roles include: Monk Adderley *Poldark*, Tommy McArdele *Brookside*, L.S. Lowry *A Private View*, Charlie Gimbert *LoveJoy*, Patrick Woolton *House of Cards*, Chief Constable Raymond *Dalziel and Pascoe*, Vincent Crummles *Nicholas Nickleby*, Charlie Lawson *Heartbeat* and Wally Sands *Holby City.* **Films** credits include *Family Life, The Eagle Has Landed, The Medusa Touch, MacVicar, Stars Wars I, In The Name of the Father, Braveheart, Apocalypse Watch, Kiszko, A Life for a Life, The Saint, Shiner, The Final Curtain* and *The Confessions of an Ugly Stepsister.*

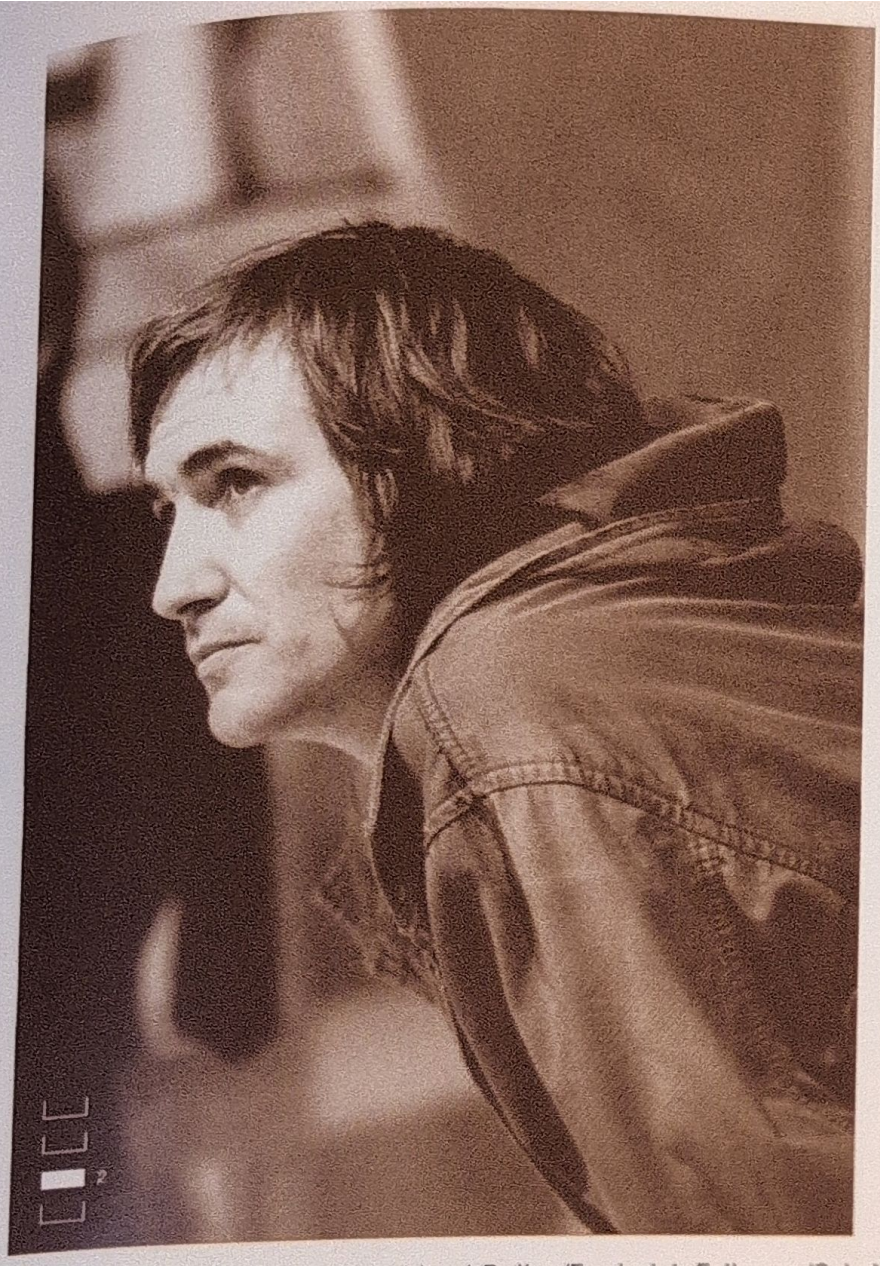


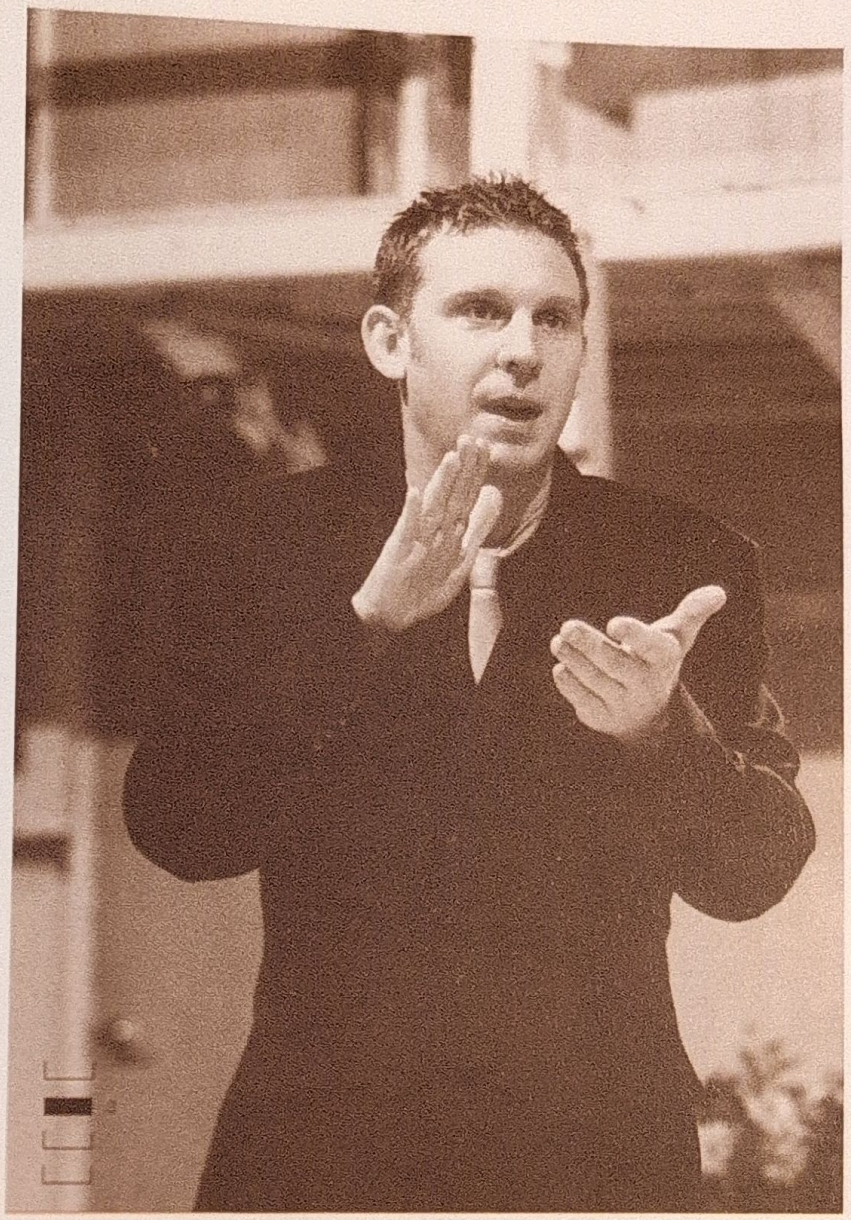
SIMON COLEMAN (Understudy for Garry Lejeune/ Tim Allgood)
Simon trained at the Birmingham School of Speech and Drama. Recent **theatre** credits include a number one tour of *Charley's Aunt* directed by Val May, Ed in the *Torch Song Trilogy* at the Landor Theatre directed by Neale Birch, *Macbeth* at the Queens Theatre, West End directed by John Crowley, *Flight* at the Royal National Theatre, directed by Howard Davies Smee in *Peter Pan* at the Lewisham Theatre, *Treasure Island* at Westcliff on Sea directed by Roy Marsden, *Making Tracks* at the Birds Nest Theatre, *The Tempest* for Bold and Saucy, *Macbeth and Little Murders* for Brave New World and *Normal Heart* for Theatre Compound. **Film** credits include *My Friend Billy.*

BEN FORGHAM (Understudy for Garry Lejeune/ Tim Allgood)
Ben trained at London's East 15 Acting School. **Theatre** credits include *Hobson's Choice* Tour and in the West End, *When we are Married* at Chichester Festival theatre and The Savoy, *Huckleberry Finn* at Northampton Theatre Royal, *Much Ado About Nothing* at The Green Room Theatre, *The Widowing* at the Kings Head, *Vortigen* at the Bridewell Theatre, *Henry V* at Arundel Festival and *Otello* at the Royal Opera House.

MAGGIE GUESS (Understudy for Dotty Otley/Belinda Blair)
Maggie's West End **Theatre** credits include: *A Passionate Woman*, at the Comedy, *Wife Begins At Forty* at the Ambassadors, *Bread* at the Dominion as well as *Steel Magnolias* at the lyric for which she understudied and played Truvy. She has toured Britain in *Steel Magnolias, Pride and Predjudice* and *Outside Edge,* and Scandinavia in *Move Over, Mrs Markham* . **Repertory** seasons include Nairobi, Guernsey, Southwold, Leatherhead and Hull as well as two years working in Canada. On **Radio** she is the voice of Mrs 'Freak' Dimsworthy in *Lord Peter Wimsey* and a regular reader on *Feedback*. On **television** she appears regularly in children's comedy show *Zzzap* as well as *Birds of a Feather, Goodnight Sweetheart, Moseley, Me and My Girl,* and *How Do You Want Me?* Maggie will be seen in the new series of *Inspector Lynley Mysteries* later this year.

Above: Derek Griffiths, Julia Deakin
Right: Nick Bagnall
Far right: Paul Thornley



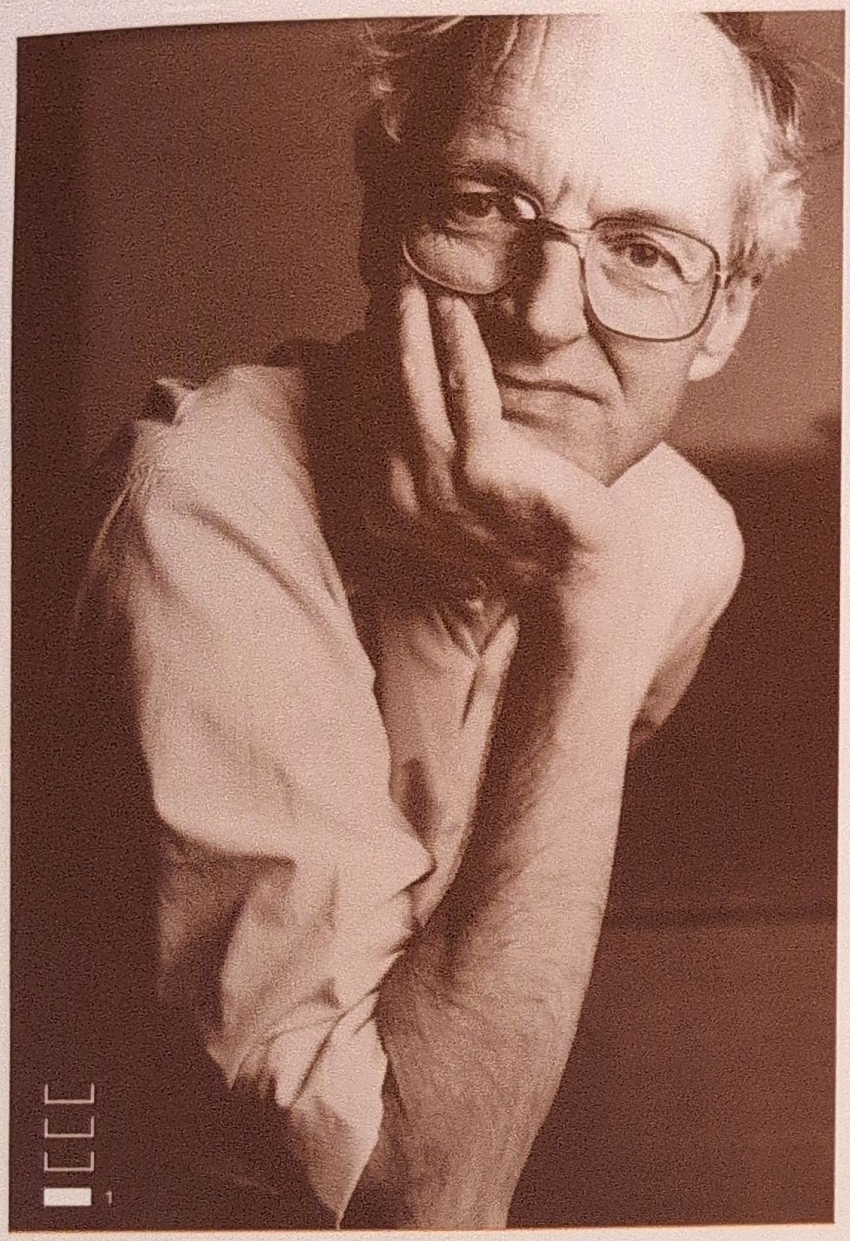


NIGEL NOBES (Understudy Lloyd Dallas/Frederick Fellowes/Selsdon Mowbray)

Nigel's **Theatre** credits include: National tours of *Murder on the Nile, Rebecca, It Runs in the Family, Wife Begins At Forty* and *You Must Be The Husband*, and for Anthony Quayle's Compass Company, *Dandy Dick, Saint Joan, The Government Inspector,* and *The Tempest.* West End Credits include: Miglioritti in *The Rules of the Game* with Leonard Rossiter at the Haymarket, Tony Lumpkin in Peter Hall's production of *She Stoops To Conquer* Queens Theatre, *Mind Millie for Me* Theatre Royal Haymarket theatre, *Jeffrey Barnard is Unwell* Old Vic, *Treasure Island, Julius Caesar* and, *Anthony and Cleopatra*, all for Bernard Miles at the Mermaid Theatre, for Frankfurt's English Theatre *Don't Dress for Dinner* and *Wait Until Dark*, Frankfurt. Other **theatre** credits include *The Erpingham Camp*, Plymouth theatre, and pantos and children's shows. **Television** credits include: *Othello, Fothergill, Nina, High Interest*, and programmes for the Open University.

SARA WAKEFIELD (Understudy for Brooke Ashton/Poppy Norton)

Sara trained at the Webber Douglas Academy. Her recent **theatre** credits include Miriam in a national tour of *Sons and Lovers* for Snap Theatre Company, Velvet in *Popcorn* and Gail in *Teechers* both for ITF Productions national tours. The roles of Kirsty in *Bottling Out* for Vienna's English Theatre and Rose in the *Selfish Giant* for Image Theatre. Additional Theatre credits include Lisette in *Art of Seduction* at the Duke of Cambridge, London, Sister Theresa in *Ladies in Retirement* at the Riverside Studios and Phyllis in *The Railway Children* at the Harrogate Theatre. Sara's voice work includes *Dr Who - The Dalek Empire* and *Earthsearch* both for Big Finish Productions.



MICHAEL FRAYN (Writer)
Michael Frayn was born in 1933, in the suburbs of London. He studied philosophy at Cambridge and began his career as a reporter and columnist. He has written sixteen original works for the stage, and *Noises Off*, which was first produced in 1982, is one of the eight plays of his which were originally directed by Michael Blakemore. It won the two major Best Comedy awards in London, ran for nearly five years at the Savoy Theatre and was produced on Broadway, at the Brooks Atkinson, in 1983. His plays have won four other Evening Standard Awards and two other Olivier awards. The National Theatre production of *Copenhagen* (played at the Duchess for two years) won three London Best Play awards: the Paris production (also directed by Michael Blakemore) won the Prix Molière: the New York production (again directed by Michael Blakemore) won the Tony Award for Best Play. He has also translated for the theatre, mostly from Russian (including, for the National, *The Cherry Orchard* and *Wild Honey*). He has written a number of screenplays, including *Clockwise*, starring John Cleese, and nine novels, including *Headlong* which was shortlisted for the 1999 Booker Prize. His last publication, *Celia's Secret*, was co-written with David Burke, who played Niels Bohr in the original London cast of *Copenhagen*. His most recent novel, *Spies*, has just been published.

JEREMY SAMS (Director)
Jeremy Sams' work as a **Director** includes: *Schippel the Plumber* (Greenwich), *Passion* (West End), *Neville's Island* (Nottingham Playhouse and West End), *Wild Oats* and *Marat/Sade* (Royal National Theatre), *Enter The Guardsman* (Donmar Warehouse), *Maria Friedman by Special Arrangement* (Donmar Warehouse), *The Wind in the Willows* (Old Vic), *Two Pianos Four Hands* (Birmingham Rep), and *Spend Spend Spend* (West End and National Tour).
His **translations** include *Les Parents Terrible, The Miser* and *Mary Stuart* (Royal National Theatre), *The Rehearsal* (Almeida and West End), *Becket* (West End), *A Fool And His Money* (Nottingham and Birmingham rep), *Figaro's Wedding, La Boheme, The Magic Flute* and currently *The Ring Cycle* (ENO), *The Merry Widow* (Royal Opera House). He is currently writing the book for a new stage musical production of *Chitty Chitty Bang Bang* (London Palladium 2002). Jeremy has **written, arranged and directed** music for over 50 shows for theatre, TV and radio, including *The Wind in the Willows* and *Arcadia* (Royal National Theatre), *The Merry Wives of Windsor* (RSC), *Have Your Cake And Eat It* (Initial Films) and Jane Austen's *Persuasion* (BBC)for which he won a BAFTA.

Above: Michael Frayn - Photo: Jillian Edelstein
Right: Tessa Churchard
Far right: Julia Deakin, Jeremy Sams, Derek Griffiths, Selina Caddell, Paul Thornley, Malcolm Tierney

ROBERT JONES (Designer)

Robert trained at the Central School of Art and Design **Design credits** include: *Democracy* and *Crossing the Equator* at the Bush Theatre, *A Colliers Friday Night, Bold Girls, You Be Ted, Morning and Evening, The Flight Into Egypt, Lucky Sods, Back Up The Hearse, Buried Alive* (all at the Hampstead Theatre), *Getting Attention* at the Royal Court, *The Prime of Miss Jean Brodie, When We Are Married, Lautrec, The Killing of Sister George, Jolson* (also Canada, USA and Australia), *Rosencrantz and Guildenstern are Dead, The Goodbye Girl, The Real Inspector Hound/Black Comedy* (all West End), *Uncle Vanya* and *The Magistrate* (Manchester, Royal Exchange), *Saturday, Sunday, Monday* (Chichester), *Proposals* –TMA nomination at the West Yorkshire Playhouse, *York Millennium Mystery Plays* (York Minster), *Divas* at the Donmar Warehouse, *Stressed* (Ruby Wax tour), *The Secret Rapture* – Drama-Logue Critics Award (Los Angeles). For the Royal Shakespeare Company*: Pentecost, The Herbal Bed, Jubilee, Cyrano De Bergerac* and *Henry VIII* (also Broadway and Washington), *Romeo and Juliet, The Merchant of Venice, Jubilee, The Winters Tale* and *Othello*. For the RNT *Look Back in Anger, The Playboy of the Western world* and *Noises Off* (also Atkinson Broadway). **Opera** *The Elixir of Love* (ENO), *Der Rosenkavalier* (Wuppertal/Glesenkirchen) and *Manon Lescant* (Goteborgs Opera).

He was nominated for Best Costume Design, Olivier Awards 1999 and 2000 for his work on the RSC's *Henry VIII* and *The Winter's Tale.* Future work includes *Eastward Ho!* and *Roman Actor* for the RSC and *The Lobby Hero* for the Donmar Warehouse.

TIM MITCHELL (Lighting Designer)
Tim's **theatre** credits includes: *Henry IV parts I & II* (Olivier Award nomination 2002), *King John, Jubilee* and *The Lieutenant of Innishmore. Macbeth, Romeo and Juliet, The Winter's Tale* and *Oroonoko* (RSC); *Noises Off* (Royal National Theatre / tour / Piccadilly Theatre / Broadway); *Mahler's Conversion* (Aldwych); *Hamlet* (Elsinore, Denmark); *Edward II*, with Joseph Fiennes, *Richard III*, with Kenneth Branagh and *High Society* (Crucible Sheffield); *Hand In Hand* (Hampstead Theatre); *A Lie of the Mind* and *Merrily We Roll Along* (Donmar Warehouse); *A Small Family Business* (Chichester Festival Theatre); *Speaking in Tongues* (Derby Playhouse/ Hampstead Theatre); *Pajama Game* (Toronto / New Victoria Palace Theatre); *A Raisin in the Sun* (Young Vic); *Two Pianos Four Hands* (Comedy Theatre); *Danny Bouncing* (Derby Playhouse); *The Red Balloon* and *The Alchemist* (RNT); *The Atheist's Tragedy* (1995 Gold Medal Winner at the Quadrennial); *The Wind in the Willows, Of Mice and Men, Hamlet* (Birmingham Rep), *My Best Friend* (Birmingham / Hampstead Theatre); *Paddy Irishman, Paddy Englishman And Paddy....*(Birmingham / Tricycle), and *The Snowman* (Peacock Theatre, London). **Opera and dance** credits include: *The Marriage of Figaro, Requiem Ballet* (Kammeroper Vienna); *A Midsummer's Night's Dream, The Guard* (D'Oyly Carte); *Carmen Negra* (Icelandic Opera); *Prometheus*, conducted by Claudio Abbado (Berlin Philharmonic Orchestra); *On The Town* (London Symphony Orchestra / Barbican / BBC TV). Future productions include: *Antony and Cleopatra* and *Much Ado About Nothing* in the 2002 RSC season; *Benefactors*, a new play by Michael Frayn, for Sonia Friedman productions.

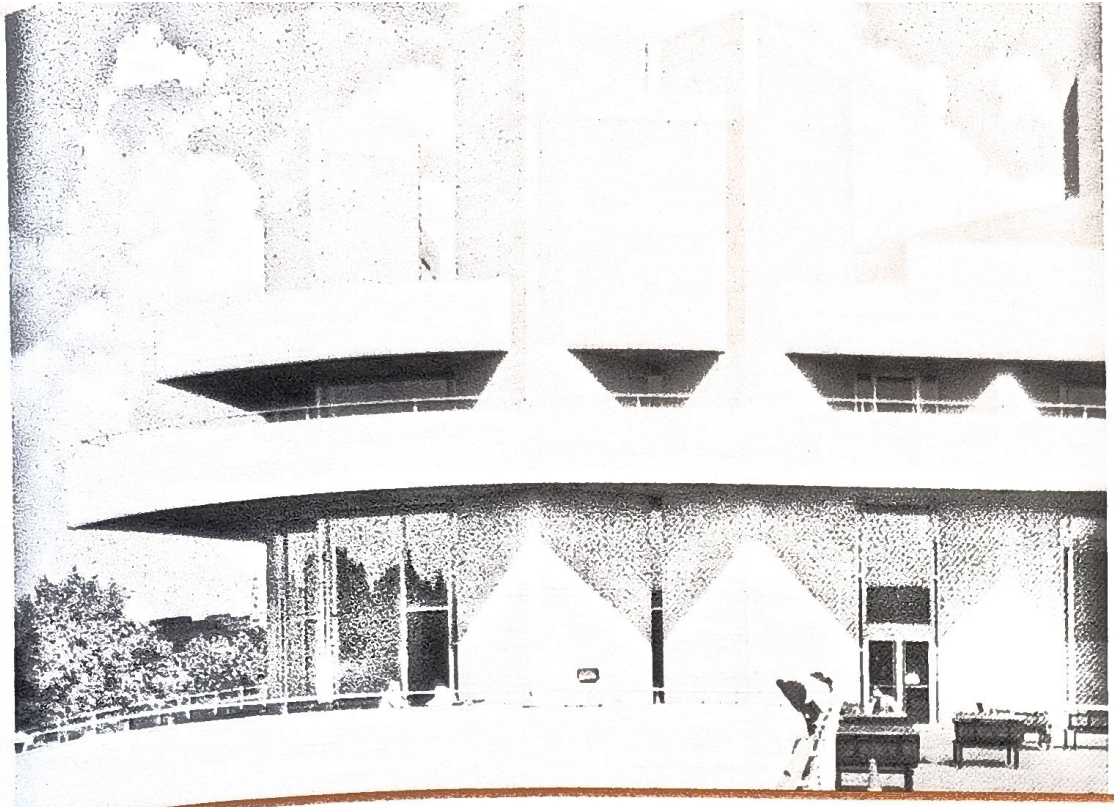
FERGUS O'HARE (Sound Designer)
Fergus has designed sound for over sixty professional productions throughout the UK, Europe and the US. Recent work includes: *My One and Only* (West End), *Noises Off* (Broadway), Neil Labute's *The Shape of Things* (Off-Broadway), *A Day in the Death of Joe Egg* (West End) and *Privates on Parade* at the Donmar Warehouse). Forthcoming productions include: *Lobby Hero* (Donmar Warehouse); *This is Our Youth* (The Garrick); *The Distance from Here* (Almeida); *Journey to the West* (Tara Arts); *Eskimo Sisters* (Southwark Playhouse).
Fergus is a director of Aura Sound Design Ltd.

ANNA LINSTRUM (Associate Director)
Recent: Director UK tour *Spend Spend Spend* and Associate Director *Noises Off,* Brooks Atkinson Theater, Broadway. As Staff Director for the Royal National Theatre; *Noises Off* at the RNT and tour; *The Heiress* (NT and tour); previously resident director on *Spend Spend Spend* at the Piccadilly and *Suddenly Last Summer* at the Donmar/Comedy. Assistant directing: *The Cocktail Party* (Royal Lyceum for Edinburgh International Festival) in which she also played Miss Baraway, *Same Time Next Year* (Queens, Hornchurch), *Kes* and *The BFG* at the Sherman, Cardiff, *Sweet BA* at the Sherman Cardiff and for HTV, and *Du Monde Entier* at the Théâtre Gerard Philippe, Paris. As resident assistant director for the Traverse, Edinburgh: *The Chic Nerds* and *Lazybed* – including Highlands and Islands tour, and international performed readings *Last Call, Jonah, The Wedding Party* and *Skeleton.* Other directing includes *The Good Times Will Come, Keats in Limbo* and *Bruises* – all Scottish Premieres with Dogstar Theatre, Glasgow; *Brilliant Lies* (UK premiere, Rosemary Branch, Islington), and *Made In Ecosse* (ENSATT, Lyon, France). Recently Anna has been commissioned by the Traverse Theatre to translate two plays by French Writer Xavier Durringer

PRODUCTION CREDITS
Engineering by WeldFab Engineering Ltd and Clearwater Scenery. Additional scenery built and painted by Set 2. Drapes by Ken Creasy Ltd. Champagne by Moët and Chandon. Thanks to Pow Wow Water. Teachers Whiskey supplied with the compliments of Allied Distillers. Thanks to Paul Tate. Thank you to DKL Marketing Ltd for supply of the Trolls.

PROGRAMME ACKNOWLEDGEMENTS
Noises Off compiled and edited by Lyn Hail and Dinah Wood, updated by Katy Pactor and Anna Carne; Nothing On compiled and edited by Michael Frayn and Robin Housemonger.

The Producer of *Noises Off* wishes to acknowledge financial support received from the Theatre Investment Fund, a registered charity, which invests in many commercial productions, runs seminars for new producers and raises money for the commercial theatre. If you love the theatre and wish to promote its future, please consider making a gift to the Fund.
For further information regarding the Fund and its activities, please contact: Chief Executive, Theatre Investment Fund Limited, 32 Rose Street, London WC2E 9ET. Telephone: 020 7557 6737



NT

Registered Charity No. 224223

ROYAL NATIONAL THEATRE
South Bank
London SE1 9PX

Box Office 020 7452 3000
Information 020 7452 3400
www.nationaltheatre.org.uk

Chairman of the Board
Sir Christopher Hogg

Director of the Royal National Theatre
Trevor Nunn

Executive Director
Genista McIntosh

Cross the Thames to discover the National Theatre, on the South Bank, where this production of ***Noises Off*** began life in September 2000.

The National, under the direction of Trevor Nunn, presents a diverse repertoire—classic, new and neglected plays—to the very highest standards; and gives audiences a wide choice. We offer all kinds of other events and services—short early-evening platform performances; work for children and education work; free live entertainment both inside and outdoors at holiday times; exhibitions; live foyer music; backstage tours; bookshops; plenty of places to eat and drink; and easy car-parking. And the nearby Studio acts as a resource for research and development for actors, writers and directors. We send productions on tour, both in this country and abroad, and do all we can, through ticket-pricing, to make the NT accessible to everyone regardless of income.

The National has three auditoriums: the Olivier, the Lyttelton, and the Cottesloe. On now and coming up at the National: Trevor Nunn's new production of Rodgers & Hammerstein's ***South Pacific*** is followed in the Olivier Theatre by Peter Hall's staging of Euripides' ***Bacchai*** in a new version by Colin Teevan, then a trilogy of new plays by Tom Stoppard, ***The Coast of Utopia*** from April, ***Transformation***, a five-month season of thirteen world premieres presented in the transformed Lyttelton and in a new small space, the Loft. In the Cottesloe, two more new plays: Nicholas Wright's ***Vincent in Brixton*** and Sebastian Barry's ***Hinterland***.

The National beyond the South Bank: Trevor Nunn's production of ***My Fair Lady*** is at Drury Lane; JB Priestley's ***An Inspector Calls*** is at the Playhouse, ***The Island*** is visiting the Old Vic, Gregory Burke's ***Gagarin Way*** is at the Arts, Mark Ravenhill's ***Mother Clap's Molly House*** at the Aldwych, and Charlotte Jones' ***Humble Boy*** at the Gielgud. On tour are Harold Pinter's ***No Man's Land*** and Lee Hall's new version of Heijermans' ***The Good Hope***. In New York: ***Noises Off*** and ***Oklahoma!***

THE ARTS COUNCIL OF ENGLAND

SONIA FRIEDMAN PRODUCTIONS
AN AMBASSADOR THEATRE GROUP COMPANY

Producer
Sonia Friedman

Production Associate
John Richardson

Production Assistant
Simon Smythe

In July 1998 Sonia joined the Ambassador Theatre Group (ATG) as Producer where she has been responsible for producing and programming all the work at the New Ambassadors Theatre and initiating, developing and producing a wide range of work for theatres across the West End, UK and internationally. In 2001, Sonia formed Sonia Friedman Productions (SFP), which will additionally take on responsibility for larger scale work including musicals and multiple media projects.

Sonia initiated the current Royal National Theatre production of *Noises Off*, in the West End and on Broadway. She has also produced Simon Gray's *The Late Middle Classes* for a UK tour, Peter Ackroyd's *The Mystery of Charles Dickens* with Simon Callow and David Mamet's *Speed-the-Plow*, both at the New Ambassadors and the Duke of York's Theatre. She recently co-produced *A Servant to Two Masters* at the Albery Theatre and on a World Tour and *A Day in the Death of Joe Egg* in the West End, with Eddie Izzard and Victoria Hamilton. SFP's latest associate-producing credits include the transfer of *Gagarin Way* from the RNT to the West End.

Since the New Ambassadors Theatre was launched in May 1999, productions Sonia has produced, co-produced or programmed include Marie Jones' award-winning *Stones in His Pockets*; *Drummers* by Simon Bennett and *Some Explicit Polaroids* by Mark Ravenhill, both new plays; Conor McPherson's new play *Port Authority*; Charlotte Jones' *In Flame*; *Spoonface Steinberg* by Lee Hall; *A Servant to Two Masters*, new version by Lee Hall; *Krapp's Last Tape*, starring John Hurt; *Our Late Night* by Wallace Shawn; *Al Murray the Pub Landlord*; Shared Experience's *Jane Eyre*; *Mother Courage and her Children*, *A Doll's House* and *Mill on the Floss*; *Last Dance at Dum Dum*, a new play by Ayub Khan-Din; *The Vagina Monologues*; *One for the Road* written by and starring Harold Pinter; *A Day in the Death of Joe Egg*; and *Boston Marriage* by David Mamet.

In 1993 Sonia co-founded Out of Joint with Max Stafford-Clark, now one of Britain's leading and most successful touring companies. New plays produced for Out of Joint include *The Queen and I* by Sue Townsend; *The Libertine* by Stephen Jeffreys; *The Steward of Christendom* by Sebastian Barry; *The Break of Day* by Timberlake Wertenbaker; *The Positive Hour* by April de Angelis; *Shopping and Fucking* by Mark Ravenhill; *Our Lady of Sligo* by Sebastian Barry; *Blue Heart* by Caryl Churchill. She has also produced *The Man of Mode, Road* and *Three Sisters* at the Royal Court, and *Our Country's Good*. Sonia also produced *Maria Friedman by Special Arrangement* at the Donmar Warehouse.

From 1989-1993 Sonia was Head of Mobile Productions, and Theatre for Young People, at the Royal National Theatre where she was responsible for producing over 30 productions and projects.

BLUE BOX ENTERTAINMENT LTD.

Managing Directors
Iain Gillie and
Nigel Godfrey

Blue Box Entertainment is a newly-formed theatrical general management agency which this year will manage some of the most exciting work in London's West End. Blue Box is Iain Gillie, Nigel Godfrey and Peter Wilson MBE, who between them

PRE-EMINENCE LTD

Pre-Eminence is a newly formed production company which has brought together a diverse and experienced group of shareholders. Its co-ventures include *Soul Train* at the Victoria Palace and on two national tours, *The Rocky Horror Show* on national tour, *The Pajama Game* at the Victoria Palace, *HMS Pinafore* at the Savoy and on national tour, *The Mikado* at the Savoy, *The Mystery of Charles Dickens* on national tour, in the West End and North America, *Bouncers* at the Whitehall and on national tour, *Noises Off* in the West End and on Broadway, and most recently *My One and Only* at the Piccadilly.

CHAIRMAN
Sir Peter Thompson

DIRECTORS
Peter Beckwith
Victor McRobert
John Newman
Howard Panter
Christina Smith

COMPANY SECRETARY
Rosemary Squire

INCIDENTAL COLMAN TOD PRODUCTIONS

ICT Productions Ltd was formed in 1996 and is made up of the producing partnership of Dan Colman, Rupert Gavin, and James Tod. Between them they have 50 years of experience in developing and producing commercial theatre that is innovative, exciting and challenging.

During the last three years, the Company has come to be recognised as a creative force in both British and International Theatre, with their shows winning both the 1998 and 1999 Laurence Olivier Awards.

To date, ICT Productions or its precursors has produced, co-produced or co-financed more than 100 different shows in London's West End, North America, including Broadway, on tour internationally and the world's leading festivals. Most recent shows include: *Noises Off,* West End and Broadway, *Bouncers,* West End and touring, *Shockheaded Peter,* West End, *Speed-The-Plow,* West End, *Arthur Smith Sings Leonard Cohen*, Edinburgh Festival 2000 and transfer to New Ambassadors, West End, *Slava's Snowshow,* Edinburgh, Old Vic, Toronto and Internationally, Winner of 1998 Olivier Award for Best Entertainment, *Do You Come Here Often?,* The Right Size, West End and New York (September 1999), The Reduced Shakespeare Company, Touring, *Our Boys,* Derby Playhouse and the Donmar, *Oh, What a Lovely War!,* The Round House, London and touring, *The Gift,* co-produced with the Barbican Centre and The Kennedy Centre, Washington, *An Evening With Gary Lineker,* West End, touring and internationally *Live Bed Show,* West End and touring.

NT

BARCLAYS

Olivier Theatre Season

In the Olivier
Until 27 April 2002

Music by
Richard Rodgers
Lyrics by
Oscar Hammerstein II

Book by
Oscar Hammerstein II
and Joshua Logan (1949),
adapted from the Pulitzer
Prize-winning novel
Tales of the South Pacific
by James A Michener.
Original stage production
directed by Joshua Logan.

Supported by a
generous donation from
the Mackintosh Foundation

"A big, glorious, resounding five-star event... **AN ENCHANTING EVENING"**
Sunday Times

"**ANOTHER TRIUMPH** for the National"
Daily Mail

"**A CORKING RENDITION** of what is probably the most universally admired achievement of Rodgers and Hammerstein's bounteous partnership"
Sunday Express

"**GLORIOUS AND UTTERLY IRRESISTIBLE"**
Mail on Sunday

National Theatre
Box Office 020 7452 3000
www.nationaltheatre.org.uk

Also in repertoire
at the National

In the Olivier

BACCHAI
by Euripides
in a new version
by Colin Teevan
music by Harrison Birtwistle
(from 8 May)

In the Lyttelton

NO MAN'S LAND
by Harold Pinter
(until 10 April)

TARTUFFE
by Molière
in a new translation
by Ranjit Bolt
(from 23 February)
Sponsored by KPMG

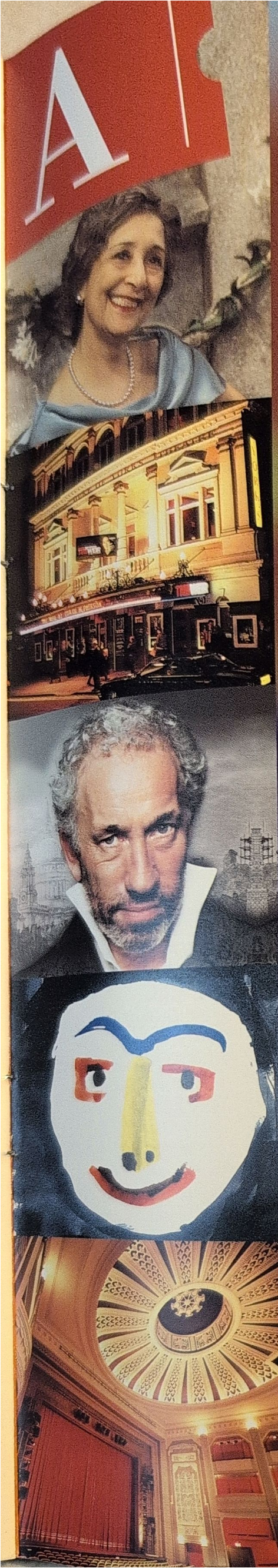
In the Cottesloe

THE SYRINGA TREE
by Pamela Gien
(until 3 April)

HINTERLAND
a new play
by Sebastian Barry
(from 28 February)

VINCENT IN BRIXTON
a new play
by Nicholas Wright
(from 24 April)

Reg'd Charity
THE ARTS COUNCIL OF ENGLAND



The Ambassador Theatre Group

The Ambassador Theatre Group (ATG) is currently the second biggest theatre group in the West End and, separately, the second biggest in the UK regions, with a total of 19 venues. ATG is also one of the country's foremost theatre producers and has been behind some of the most successful and innovative productions in Britain and internationally.

ATG's impressive portfolio of West End theatres include high profile and historic buildings such as the Albery, Comedy, Donmar Warehouse, Duke of York's, Fortune, New Ambassadors, Phoenix, Piccadilly, Whitehall and Wyndhams. ATG's regional theatres include The Ambassadors Woking encompassing the New Victoria and Rhoda McGaw Theatres and a multiplex cinema complex; the Theatre Royal, Brighton; the Victoria Concert Hall, Stoke-on-Trent; the Regent Theatre, Stoke-on-Trent; the new theatre in Milton Keynes; the Churchill Theatre in Bromley and Richmond Theatre, London.

ATG's production arm is currently enjoying outstanding success with many co-productions, including the acclaimed West End musical, Gershwin's ***My One and Only*** starring **Janie Dee** and **Tim Flavin,** sell-out productions of ***Noises Off*** (a co-production with the Royal National Theatre) in the West End and on Broadway, and ***Shockheaded Peter*** in the West End. Recent ATG successes include ***The Mystery of Charles Dickens*** starring **Simon Callow** in the West End and on Broadway, a co-production of ***Doctor Faustus*** at The Young Vic with **Jude Law**, the first major West End revival of Peter Nichols' classic ***A Day in the Death of Joe Egg*** starring **Eddie Izzard, Victoria Hamilton** and **Prunella Scales**; UK tours of ***Picasso's Women*** featuring **Jerry Hall**, and ***Bouncers***; the world premiere of ***Port Authority*** by Conor McPherson; Caryl Churchill's ***Far Away***, directed by Stephen Daldry in the West End, plus the acclaimed Royal Court Theatre production of ***Mouth to Mouth*** in the West End.

Other ATG successes include the co-production of ***The Weir*** (winner of the 1999 Olivier Award for Best New Play) in the West End and on Broadway, ***Smokey Joe's Café*** in the West End, ***The Rocky Horror Show*** in London, nationally and internationally and the Olivier award-winning ***Slava's Snowshow*** in the West End and North America plus the multi award-winning West End musical, ***Carmen Jones***.

ATG's New Ambassadors Theatre in the West End also presents some of the country's most exciting contemporary artists, including co-productions of ***Speed-the-Plow*** and ***Boston Marriage*** by David Mamet, Eve Ensler's ***The Vagina Monologues***, ***Krapp's Last Tape*** starring **John Hurt,** the multi-Olivier award-winning ***Stones in His Pockets*** and Charlotte Jones' ***In Flame***.

ATG is also developing a series of creative alliances, based in theatre, but with the potential to form a bridge between media. These unique initiatives include a joint venture, **Natural Nylon Theatre Company**, bringing actors including **Jude Law, Sadie Frost, Ewan McGregor, Sean Pertwee** and **Jonny Lee Miller** to the stage, plus a co-production company with **Trademark Films**, makers of ***Shakespeare in Love*** and a rights packaging and production enabling joint venture company, **ScreenStage** with **Carlton Television**. In addition, ATG has also formed a co-producing and commissioning alliance with the acclaimed **Young Vic Theatre Company,** and created a new international producing company **Sonia Friedman Productions**, led by producer Sonia Friedman.

AMBASSADOR THEATRE GROUP

Images from top: *Last Dance at Dum Dum* • Duke of York's Theatre London
The Mystery of Charles Dickens • *Spoonface Steinberg* • Regent Theatre Stoke-on-Trent

Information

Smoking is not permitted in the auditorium. The Stalls bar is a no smoking bar, whilst the Circle bar welcomes smokers.

Patrons are reminded that it is strictly forbidden to take photographs or use any form of recording apparatus in the theatre.

Disability Access in the Comedy

Wheelchair users will need help at the theatre entrance; please let the Box Office know in advance and they will arrange for staff to assist you and make ramps from the street and foyer available for you. There is space for a wheelchair at the back of the Dress Circle (which is on the same level as the foyer), but legroom is limited to 92cm. Staff are happy to help you but severely disabled patrons must be accompanied by an able bodied companion.

There is a Sennheiser system.

There are no wheelchair accessible toilets at the Comedy. However, if our Royal Room is unoccupied its private toilet (via six steps) may be made availabe to patrons with walking difficulties.

For other information on wheelchair and disabled access please contact the Box Office on 020 7369 1731.

Conditions of Sale

In reasonable circumstances the theatre reserves the right to refuse admission or request that people leave the theatre. The theatre will take any appropriate action to enforce this right.

Latecomers may only be admitted if or when there is a suitable break in the performance, but admission cannot be guaranteed.

The theatre reserves the right to cancel a performance without notice for reasons beyond its control or the right to make any alterations to the programme or cast as a result of unforeseen circumstances.

No refunds will be made other than for cancellation or substantial alteration of the performance as determined by the theatre. The theatre will only be liable to exchange a ticket or refund its face value (plus any booking fee).

The theatre shall not be liable for any loss or damage (other than personal injury) sustained within its premises unless due to the negligence of the theatre or its employees.

Licensing Requirements

In accordance with licensing requirements:

1 The public may leave at the end of the performance by all the exit doors and such doors must at that time be open.

2 All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

3 Persons shall not in any circumstances be permitted to sit in the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.

4 The safety curtain must be lowered in the presence of each audience.

www.theambassadors.com
All comments or suggestions should be addressed to the Theatre Manager, Comedy Theatre, Panton Street, London SW1.

ATG

Chairman
Sir Eddie Kulukundis OBE

Deputy Chairman
Peter Beckwith

Managing Director
Howard Panter

Executive Director
Rosemary Squire

Operations Director
David Blyth

Finance Director
& Company Secretary
Helen Enright

Programming Director
Michael Lynas

Board Members
Bill Benjamin
David Beresford Jones
Simon Berrill
Don Blenko
Dennis Cassidy
Rupert Gavin
Nick Humby
Laurence Isaacson CBE
Roger Orf
John Simpson
Christina Smith
James Tanner
Nigel Walmsley

Business Development Director
Karin Gartzke

Head of Production
Meryl Faiers

Group General Manager
Hedda Beeby

Group Financial Controller
Martin Cook

Group Head of Marketing
Pat Westwell

Group Head of Human Resourses
Hugh Hales

Group Business Affairs Manager
Diane Benjamin

Group Retail Manager
Robin Sturt

Group Operations Manager
Graham Sykes

Group Head of Technology
Vin Govender

Group Press Officer
Maggie Webster (020 8939 9228)

ATG in London

Marketing Manager
Richard Abba

Marketing Account Handlers
Kym Bartlett
Martin Gray

Assistant to Managing Director
Louisa Bell

Head of Sales
Helen Bottomley

Upsales Group Sales Manager
Robert Munns

Marketing Consultant
Briar Gilmour

Production Associate
Douglas McJannet

Regional Programming Administrat
Michelle Dickson

Programming Associate
Matthew Gordon

Assistant to Group General Manage
Neil Rutherford

Production Assistant
Gareth Hulbert

Ambassadors Business Club Manager
Sally Moulsdale

Catering Function Coordinator
Meg Johnson

Marketing Assistants
Anna Carne
Katy Pactor

Comedy Theatre

Theatre Manager
Glenn Cottenden

Deputy Theatre Manager
David Walker

Front of House Supervisor
Khris Seenatamby

Box Office Manager
Ian Duxbury

Deputy Box Office Manager
Paul Harwood

Master Carpenter
David Peltier

Deputy Master Carpenter
Peter Kennard

Chargehand Carpenter
Finbar Cahill

Chief Electrician
Mick Smith

Deputy Chief Electrician
Peter Martland

Chargehand Electrician
Melissa Bright

Stage Door Keeper
Christopher Toole

Stage Door Keeper
Anthony Hyland

The Comedy

Our curtain was raised on October 15th, 1881. Under the banner 'Royal Comedy Theatre' the opening production was an English version of *The Mascotte* by Audran. (Programme Number 1 is kept outside the box office today). Three years later Buckingham Palace had the 'Royal' removed from the theatre's name as no official warrant had been issued. Managers during the early 'Comic Opera' years were Alexander Henderson, Sir Herbert BeerBohm Tree and Sir Charles Hawtrey. At the turn of the century the stage carried performances by John Barrymore, Gerald Du Maurier and Marie Tempest. The theatre's reputation grew through the First World War when C B Cochran and Andre Charlot presented their famous revue shows. (An original programme from the war period on display outside the Dress Circle has air raid instructions printed on the front!)

The musical comedy shows continued throughout the twenties and thirties and on into the outbreak of the Second World War. During hostilities the crew of an enemy warplane (legend has it, conscripted theatre critics) dropped an explosive review on the office behind the theatre.

After the war this area was rebuilt and became our dressing rooms. In 1956 Maggie Smith made her West End debut in *Share my Lettuce*. The same year the famous New Watergate Theatre Club was formed. After joining, audiences could see plays dealing with the subject of homosexuality that were banned from public view. *Cat on a Hot Tin Roof* and *Tea and Sympathy* were presented. Then Arthur Miller and his wife Marilyn Monroe (accompanied by Laurence Olivier and Vivien Leigh) attended the world premiere of *A View from the Bridge*. New Watergate's influence helped abolish the old censorship law and after three years the club was disbanded.

The range of new work, revival and experimental theatre moved with the changing times. Sir John Gielgud directed *Five Finger Exercise* in 1958. Spike Milligan performed *Son of Oblomov* in 1964. *A Day in the Death of Joe Egg* was originally presented in 1967 and recently enjoyed a successful revival here starring Eddie Izzard, Victoria Hamilton and Prunella Scales. *Fortune and Men's Eyes* in 1968 featured the first naked men to appear on the Comedy Theatre stage. Paul Scofield performed *Savages* in 1973. *The Rocky Horror Show* made its West End debut in 1979. Sir Ralph Richardson appeared in *Early Days* in 1981.

1979 *The Rocky Horror Show*

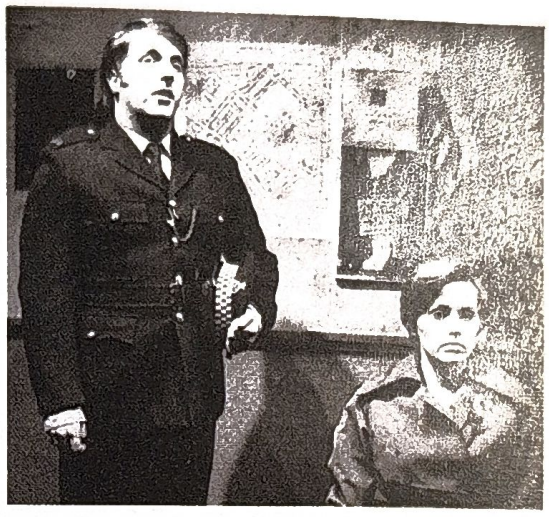


Photo: John Haynes

1974 *Knuckle*

No history of the Comedy Theatre would be complete without reference to Harold Pinter. *The Caretaker, No Man's Land, Moonlight, The Hothouse* and *The Homecoming* have all been presented in recent years. A collection of show posters near the foyer celebrate his work here.

In the 1990s Alan Bennett appeared with Patricia Routledge in his *Talking Heads*. Stockard Channing appeared in *Six Degrees of Separation*, winning best play at the 1993 Olivier Awards.

The Donmar Warehouse transferred *The Glass Menagerie* by Tennessee Williams in 1995 starring Zoe Wanamaker. Harold Pinter then directed the *Twelve Angry Men* in 1996. In spring that year, forty years after her last appearance here, Maggie Smith returned in more *Talking Heads*. 1997 began with *Birdy*, an adaptation of the book by William Wharton. At the end of the year Edward Fox and Claire Higgins performed the roles of Harold and Lady Macmillan in *A Letter of Resignation*. The Donmar Warehouse then presented two one act plays, *The Real Inspector Hound* and *Black Comedy* paired together for the first time.

From Hampstead came *Little Malcolm And His Struggle Against the Eunuchs*, starring Ewan McGregor. It ran for a sell-out eight weeks. Another young film star Rachel Weisz joined Sheila Gish in the magnificent *Suddenly Last Summer* by Tennessee Williams. Two small musical productions followed. Most recently Maureen Lipman in *Peggy for You*, Peter Nichols' *Passion Play*, Simon Callow in *The Mystery of Charles Dickens* and Antony Andrews and Francesca Annis in Ibsen's *Ghosts* have maintained our high standard of drama .

OPEN-AIR SUMMER CONCERTS WITH FIREWORKS 2002

WITH THE

PERFORMING ARTS SYMPHONY ORCHESTRA

Popular classics, beautiful arias and all the traditional proms favourites with fireworks fit for a royal occasion

SATURDAY 1 JUNE	BLENHEIM PALACE	WOODSTOCK
SUNDAY 2 JUNE	THE QUARRY	SHREWSBURY
SATURDAY 22 JUNE	LEIGHTON HALL	CARNFORTH
FRIDAY 12 JULY	MELFORD HALL	LONG MELFORD
SUNDAY 14 JULY	LAMPORT HALL	NORTHAMPTON
SUNDAY 21 JULY	LYTHAM GREEN	LYTHAM
FRIDAY 2 AUGUST	STONOR	HENLEY-ON-THAMES
SUNDAY 18 AUGUST	SANDRINGHAM	KING'S LYNN
FRIDAY 23 AUGUST	LOSELEY PARK	GUILDFORD
SATURDAY 24 AUGUST	BELVOIR CASTLE	GRANTHAM
FRIDAY 30 AUGUST	RAGLEY HALL	ALCESTER
SATURDAY 31 AUGUST	HAREWOOD HOUSE	LEEDS
SUNDAY 1 SEPTEMBER	TATTON PARK	KNUTSFORD

TICKETS: £18 Adults, £12 Children.
On the day (if available) £21 Adults, £15 Children

Listen to some of the greatest classics by Puccini, Bach, Brahms, Johann Strauss and Gilbert & Sullivan

SATURDAY 20 JULY	SHUGBOROUGH	MILFORD
SATURDAY 27 JULY	BURGHLEY HOUSE	STAMFORD
SATURDAY 3 AUGUST	RAGLEY HALL	ALCESTER
SUNDAY 4 AUGUST	BROUGHTON HALL	SKIPTON
SATURDAY 10 AUGUST	BOWOOD HOUSE	CALNE
SATURDAY 17 AUGUST	BLICKLING PARK	AYLSHAM

TICKETS: £20 Adults, £12 Children.
On the day (if available) £23 Adults, £15 Children

In our symphonic tribute to a fabulous musical decade, hear the sounds of Abba, The Carpenters, The Stylistics, Queen and many more!

SUNDAY 23 JUNE	TATTON PARK	KNUTSFORD
SATURDAY 29 JUNE	BURGHLEY HOUSE	STAMFORD
SUNDAY 30 JUNE	LINCOLN CASTLE	LINCOLN
FRIDAY 5 JULY	LONGLEAT	WARMINSTER
SATURDAY 6 JULY	KNEBWORTH HOUSE	STEVENAGE
SUNDAY 7 JULY	HIGHCLERE CASTLE	NEWBURY
FRIDAY 9 AUGUST	LULWORTH CASTLE	WAREHAM
SUNDAY 11 AUGUST	CHETWYND DEER PARK	SHROPSHIRE
FRIDAY 16 AUGUST	BLICKLING PARK	AYLSHAM
SUNDAY 25 AUGUST	EASTNOR CASTLE	LEDBURY

TICKETS: £20 Adults, £12 Children.
On the day (if available) £23 Adults, £15 Children

PERFORMING ARTS

TICKET HOTLINE: 01625 56 00 00

www.performingarts.co.uk

TITLE SPONSOR
CITROËN
www.citroen.co.uk

education

training

membership

ROYAL ACADEMY OF
DANCE

The Royal Academy of Dance exists to promote knowledge, understanding and practice of dance internationally.

To find a registered teacher near you visit us at www.rad.org.uk

For further information please contact
Royal Academy of Dance
36 Battersea Square
London SW11 3RA
T 020 7326 8000 F 020 7924 3129
E info@rad.org.uk W www.rad.org.uk

Photo: Merlin Hendy. Design: Jo Long

THE HOTTEST SHOW IN TOWN

AVOID DISAPPOINTMENT
BOOK NOW

"ENOUGH ENERGY TO LIGHT UP LONDON"
- DAILY MAIL

A STING MUSIC PRODUCTION

UMOJA

THE SPIRIT OF AFRICA IS BACK

"A SPECTACLE WITH HEART, A COLLECTIVE TRIUMPH"
- SUNDAY TIMES

OPENS 5 JUNE 2002 · BOOKING FOR 3 MONTHS ONLY

QUEENS THEATRE

A REALLY USEFUL THEATRE

SHAFTESBURY AVENUE NEAR ⊖ PICCADILLY CIRCUS

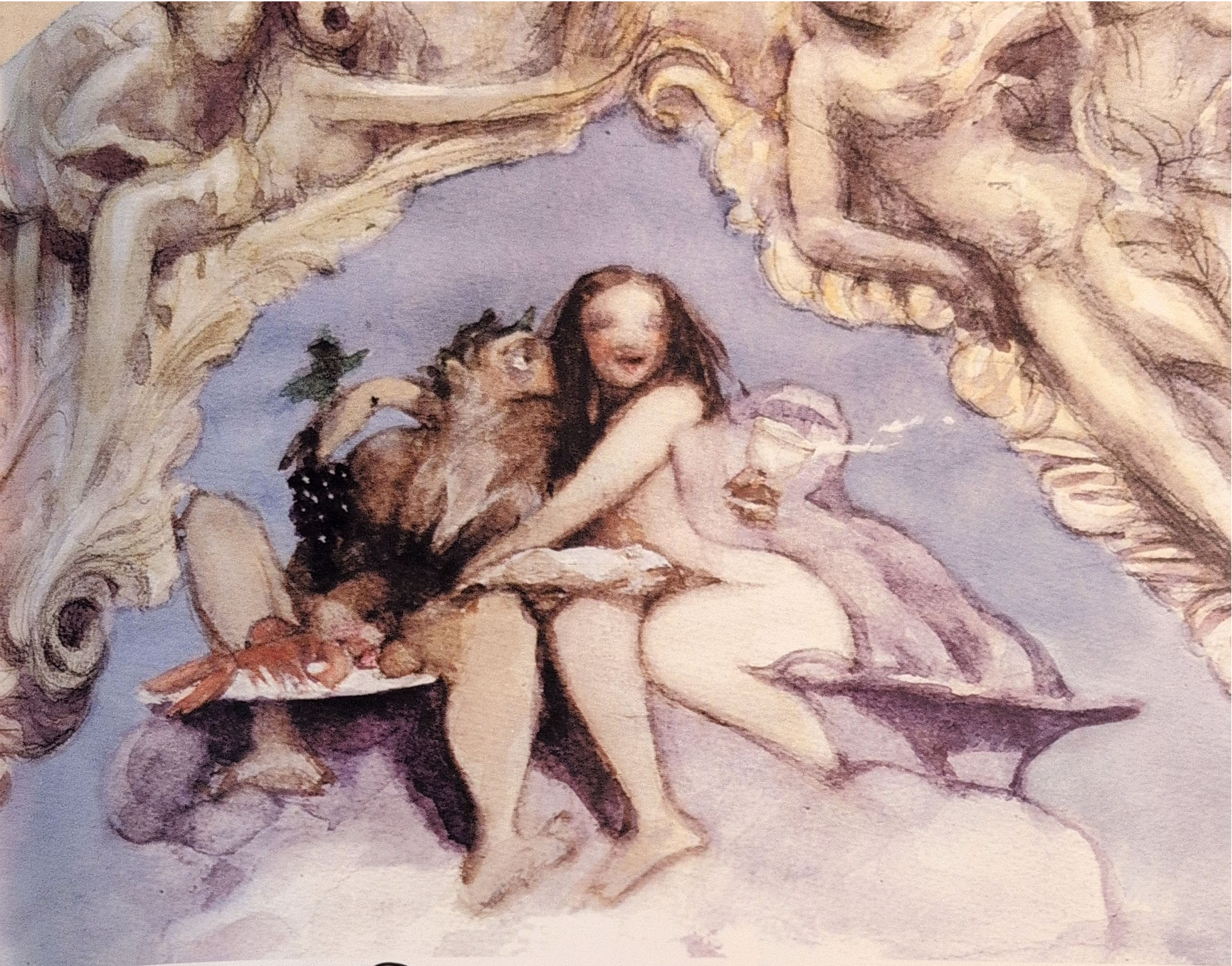
BOOK NOW - SEE IT THIS TIME ROUND

CALL 0870 890 1110 24HRS

GREAT GROUP RATES, CALL: 0870 899 3342

www.umojatheshow.com

REALLY USEFUL THEATRES



Sarastro

"The Show After The Show"

126 Drury Lane, London, WC2

Tel: 020 7836 0101

Located in the heart of Theatreland can be found one of London's most spectacular restaurants. Sarastro is not only a treat for the palate but the eyes and ears as well. Dine in the flamboyant, operatic surroundings and feast upon the fine array of Mediterranean dishes.

Every Sunday and Monday evening there are live opera performances from up and coming stars from not only the Royal and National Opera Houses but from all over the world.

Sarastro is ideal for pre and post theatre dining with a menu available at £10 for two courses.

reservations@sarastro-restaurant.com

www.sarastro-restaurant.com

BROWNS™

RESTAURANT & BAR

"It is where everyone goes and quite rightly so"

THE GUARDIAN

Browns Restaurant is the ideal setting to enjoy dinner. Award winning food and an unrivalled atmosphere will create an unforgettable evening.

LUNCH • DINNER • SUPPER

FULL MENU ALWAYS AVAILABLE

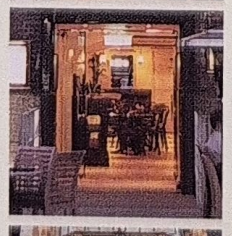
CHILDREN'S MENU

COCKTAILS • BEERS • WINES

BROWNS RESTAURANT
82-84 ST MARTINS LANE, LONDON WC2N 4AA
TEL: **020 7497 5050** • FAX: 020 7497 5005

BROWNS RESTAURANT
8 OLD JEWRY, LONDON EC2R 8DN
TEL: **020 7606 6677** • FAX: 020 7600 5359

BROWNS RESTAURANT
9 ISLINGTON GREEN, LONDON N1 8DU
TEL: **020 7226 2555** • FAX: 020 7359 7306



BROWNS RESTAURANT
HERTSMERE ROAD, LONDON E14 8JJ
TEL: **020 7987 9777** • FAX: 020 7537 1341

BROWNS RESTAURANT
47 MADDOX STREET, LONDON W1S 2PG
TEL: **020 7491 4565** • FAX: 020 7491 4564

NOTHING ON

BY

ROBIN HOUSEMONGER

Grand Theatre

WESTON-SUPER-MARE

Make a dramatic entrance!

...with a pair of genuine reproduction coach-lamps from the reproduction lighting department at

CUBDEN & STRAYGOLD

the store in Weston-super-Mare.

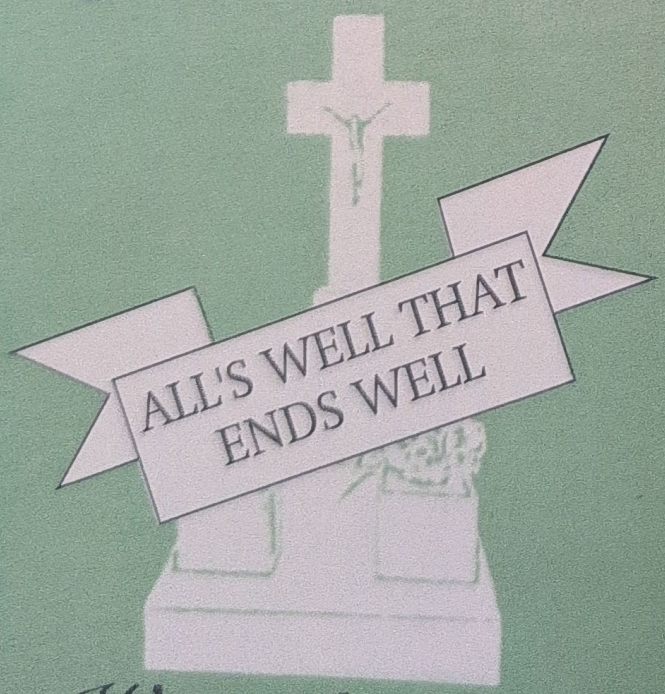
Your Leading Lady...

tonight or any other night, from West of England Escorts. Ring 4322, and let one of our charming hostesses show you the high spots of Weston-super-Mare, Burnham-on-Sea, and Yatton.

WEST OF ENGLAND ESCORTS

G. Ashforth & Sons

FUNERAL DIRECTORS,
48 STATION APPROACH.



We understand

Spruitt's No. 4 'Seaspray' line, for The Perfect Cast.

GET ALL THE BEST LINES

Spruitt's Fishing Tackle,
97 The Promenade
(opp. the South Pier).

Grand Theatre

WESTON-SUPER-MARE

Proprietors: GRAND THEATRE (Weston-super-Mare) LIMITED
General Manager: E. E. A. GRADSHAW

The Grand Theatre Weston-super-Mare is a Member of the Grand Group

Evenings at 7.45
Matinee: Wednesday at 2.30
Saturday at 5.00
and 8.30

Otstar Productions Ltd present

• DOTTY OTLEY •
BELINDA BLAIR • GARRY LEJEUNE
in

NOTHING ON

by ROBIN HOUSEMONGER
with
SELSDON MOWBRAY
BROOKE ASHTON
FREDERICK FELLOWES

Directed by LLOYD DALLAS

Designed by GINA BOXHALL
Lighting by ROD WRAY
Costumes by PATSY HEMMING

WORLD PREMIERE
PRIOR TO NATIONAL TOUR!

Commencing Tuesday 15th January for One Week Only

SMOKING IS NOT PERMITTED IN THE AUDITORIUM
The use of cameras and tape recorders is forbidden.
The management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.
From the Theatre rules "All exits shall be available for use during all performances".
"The fire curtain shall be lowered during each performance".

The best seats in the house!

...are to be found sitting on armchairs and sofas from

CUBDEN & STRAYGOLD

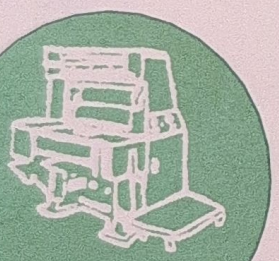
Weston-super-Mare's leading department store.

TIRED? DEPRESSED? FED UP WITH IT ALL?

Why not combine a visit to the theatre with a revivifying freshen-up afterwards at

Saunerama

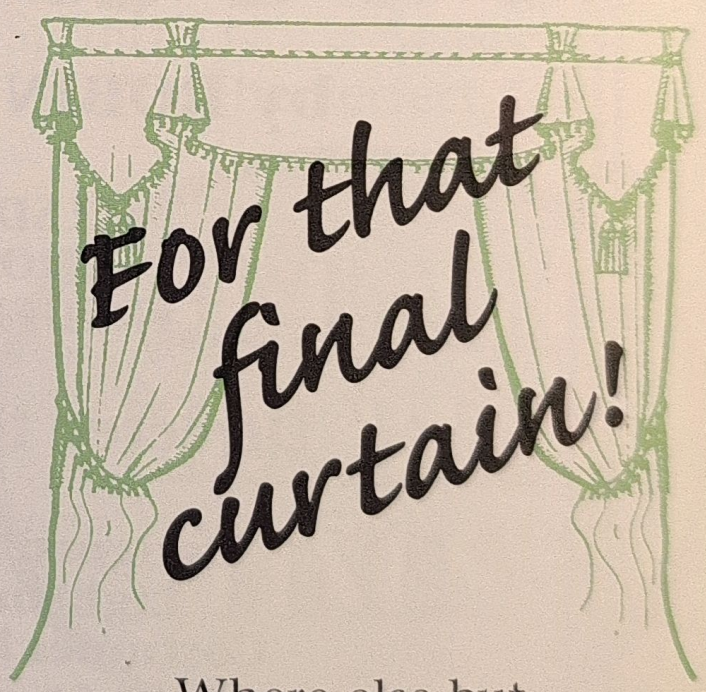
3 The Parade
Weston-super-Mare.



Yatton Display Service

"DON'T WANT TO BE TYPECAST?"

Then try our photo litho! All your publicity needs catered for by Yatton Display Services, who pranted this progrimme.



For that final curtain!

Where else but

CUBDEN & STRAYGOLD

Great End-of-Season Drapery Sale.

'An Absolute Must!'

NOTHING ON

by
ROBIN HOUSEMONGER

Cast in order of appearance:

Mrs Clackett	**DOTTY OTLEY**
Roger Tramplemain	**GARRY LEJEUNE**
Vicki	**BROOKE ASHTON**
Philip Brent	**FREDERICK FELLOWES**
Flavia Brent	**BELINDA BLAIR**
Burglar	**SELSDON MOWBRAY**
Sheikh	**FREDERICK FELLOWES**

The action takes place in the living-room of the Brents' country home, on a Wednesday afternoon

for OTSTAR PRODUCTIONS LTD
Company & Stage Manager **TIM ALLGOOD**
Assistant Stage Manager **POPPY NORTON-TAYLOR**
Production Photographers **MARTHA NORCHEESIE**
DAN ITREAGIA

Production credits

Sardines by Old Salt Sardines. Antique silverware and cardboard boxes by Mrs J. G. H. Norton-Taylor. Stethoscope and hospital trolley by Severn Surgical Supplies. Straitjacket by Kumfy Restraints Ltd. Coffins by G. Ashforth and Sons.

We gratefully acknowledge the generous support of **EUROPEAN BREWERIES** in sponsoring this production.

'A Glimpse of the Noumenal'

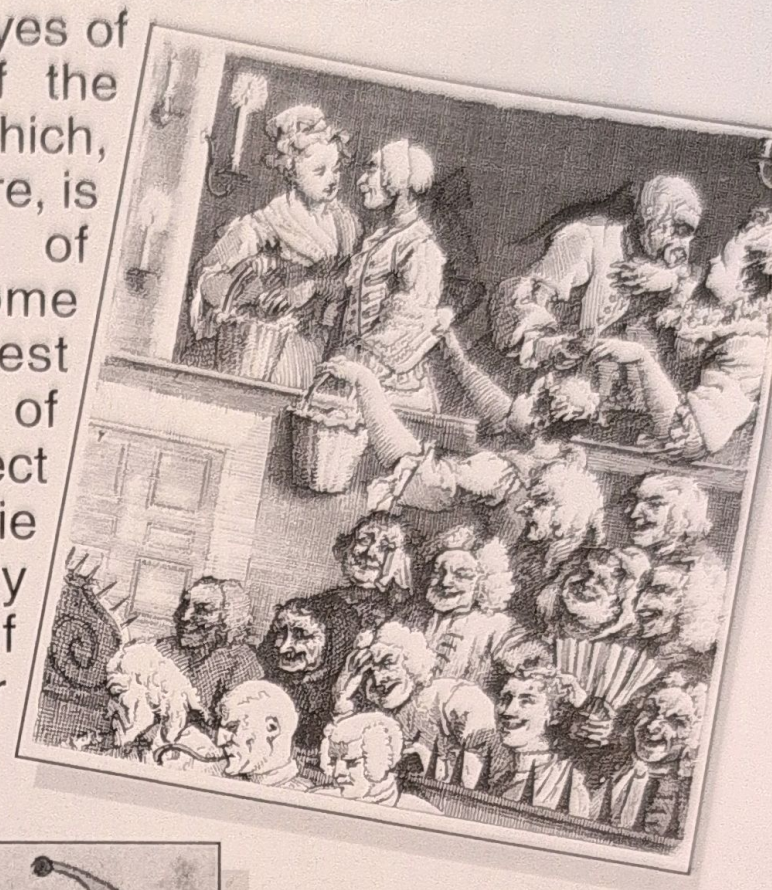
(condensed from **J G Stillwater**: *Eros Untroused - Studies in the Semantics of Bedroom Farce*)

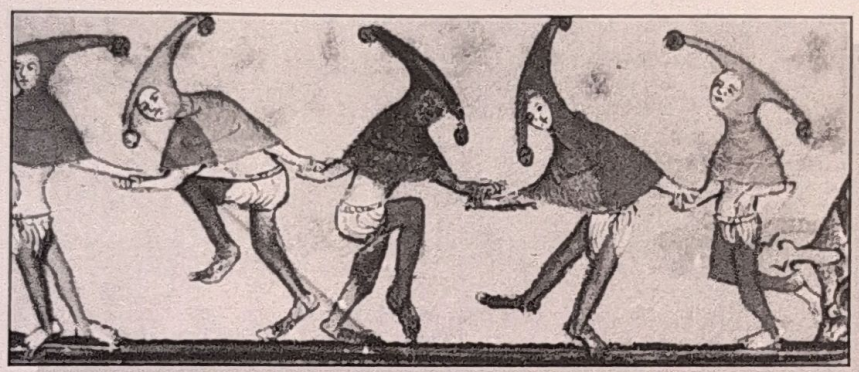
The cultural importance of the so-called 'bedroom farce,' or 'English sex farce,' has long been recognised, but attention has tended to centre on the metaphysical significance of mistaken identity and upon the social criticism implicit in the

form's ground-breaking exploration of cross-dressing and trans-gender role-playing. The focus of scholarly interest, however, is now beginning to shift to the recurrence of certain mythic themes in the genre, and to their religious and spiritual implications.

In a typical bedroom farce, a man and a woman come to some secret or mysterious place (cf Beauty and the Beast,

Bluebeard's Castle, etc) to perform certain acts which are supposed to remain concealed from the eyes of the world. This is plainly a variant of the traditional 'search' or 'quest', the goal of which, though presented as being 'sexual' in nature, is to be understood as a metaphor of enlightenment and transcendence. Some partial disrobing may occur, to suggest perhaps a preliminary stripping away of worldly illusions, but total nudity (perfect truth) and complete 'carnal knowledge' (ie spiritual understanding) are perpetually forestalled by the intervention of coincidental encounters (often with other seekers engaged in parallel 'quests'),





Posset (milk curdled with ale or vinegar) was one of the first foods to be processed by industrial methods. In the sixteenth century virtually every village had its posset-mill, though few have survived. Their functioning was based on the common observation that milk tends to curdle more readily on thundery summer days. In a posset-mill production was maintained throughout the year by allowing the milk to run into a heated curdling chamber where the flow of incoming ale or vinegar was ingeniously harnessed to operate a kind of simple theatrical thundersheet. The product was then packed in small 'yoggy pots', made from the scrota of wild yogs.
Janet Thrice: *The Tudor Food Industry*

Left: a vase depicting an amusing scene from an early Italian comedy

Top: an engraving by William Hogarth showing an audience laughing at a comedy

Above: Medieval entertainers in fools' dress; an illuminated manuscript from Flanders, c.1340

which bear a striking resemblance to the trials undergone by postulants in various esoteric cults (cf *The Magic Flute, Star Wars*, etc).

A recurring and highly significant feature of the genre is a multiplicity of doors. If we regard the world on this side of the doors as the physical one in which mortal men are condemned to live, then the world or worlds concealed behind them may be thought of as representing both the higher and more spiritual plane into which the postulants hope to escape, and the underworld from which at any moment demons may leap out to tempt or punish. When the doors do open, it is often with great suddenness and unexpectedness, highly suggestive of those epiphanic moments of insight and enlightenment which give access to the 'other', and offer us a fleeting glimpse of the noumenal.

According to evidence given to the Royal Commission on Procedures and Practice in the Sale of Real Estate, approximately 17% of estate agents admit to having on at least one occasion passed off a property they were selling as their own.
In 63% of these cases the intention was to impress a member of the opposite sex, and/or to provide accomodation for illicit sexual activity - though some witnesses had at one time or another used properties to secure a loan or other business advantage from gullible victims. One agent boasted that he had managed to have intercourse in the master bedroom, then sell his partner the property - and help himself to a case of champagne from the cellar and a pound and a half of strawberries from the garden.

The common sardine. 13.4 million are eaten daily in Great Britain alone. The word is derived from the French, sardine.

Another recurring feature is the fall or loss of trousers. This can be readily recognised as an allusion to the Fall of Man and the loss of primal innocence. The removal of the trousers

An early pair of famous doubles - Edward IV and Leofric Leadbetter.

The confusion of identity caused by chance resemblance has always played a significant part in human affairs. Edward IV had a notorious lookalike, Leofric Leadbetter, a tallowboiler from Stony Stratford, who fooled many courtiers and visiting heads of state. Not even their wives could tell them apart. On one occasion Leadbetter gave the royal assent to three statutes and probably fathered the future King Edward V before the imposture was detected. Some historians believe that in the subsequent confusion it was in fact the king, not Leadbetter, who was hanged.

traditionally reveals a pair of striped underpants, in which we recognise both the stripes of the tiger, the feral beast that lurks in all of us beneath the civilised exterior suggested by the lost trousers, and perhaps also a premonitory representation of the stripes caused by the whipping which was formerly the traditional punishment for fornication.

Farce, interestingly, is popularly categorised as 'funny'. It is true that the form often involves 'funny' elements in the sense of the strange or uncanny, such as supposedly

supernatural phenomena, and behaviour suggestive of demonic possession. But the meaning of 'funny' here is probably also intended to include its secondary sense, 'provocative of laughter.'

This is an interesting perception. It scarcely needs to be said that laughter, involving as it does the loss of self-control and the spasmodic release of breath, a vital bodily fluid, is a

Sardines are even more plagued than their human cousins by the problem of doubles and lookalikes.

metaphorical representation of the sexual act. But it can also occasion the shedding of tears, which suggests that it may in addition be a sublimated form of mourning. Indeed we recognise here a symbolic foretaste of death. If sneezing has been widely feared because it is thought that during a sneeze the soul flies out of the body, and may not be recaptured (whence 'Bless you!' or 'Gesundheit!'), then how much more dangerous is laughter. Not once but over and

British citizens claiming for tax purposes to live abroad cannot spend more than six months in the country during a single tax year, or more than 91 days in any one tax year calculated over 4 years. In 1996 a helpline, TaxBreak, was set up to counsel visiting tax exiles suffering anxiety or guilt about their situation. Many of its clients report recurrent nightmares involving sudden chance encounters with officials of Inland Revenue.

over again the repeated muscular contractions and expulsions of breath drive the 'soul' forth from the body. The danger of laughter is recognised in such expressions as 'killingly funny,' and 'I almost died.' There is a lurking fear that even more spectacular violence may ensue, and that a farce may end with a bloodletting as gruesome as in *Oedipus* or *Medea*, if people are induced to 'split their sides' or 'laugh their heads off.'

Fear of the darker undertones of bedroom farce has sometimes in the past led to its dismissal as 'mere entertainment'. As the foregoing hopefully makes clear, though, financial support by the Arts Council or a private sponsor for the tour of a bedroom farce would be by no means out of place.

The first item of background information in a theatre programme is believed to have appeared in 1599, for a revival of *Two Gentlemen of Verona*. It provided a brief history of the rise and fall of the North Italian city states, and an inset panel containing a list of useful Italian phrases for travellers.

Behind The Dressing Room Doors

DOTTY OTLEY (Mrs Clackett) makes a welcome return to the stage to create the role of Mrs Clackett after playing Mrs Hackett, Britain's most famous lollipop lady ('Ooh, I can't 'ardly 'old me lolly up!') in over 320 episodes of TV's ON THE ZEBRAS. Her many stage appearances include her critically acclaimed portrayal of Fru Såckett, the comic char in Strindberg's SCENES FROM THE CHARNELHOUSE. Her first appearance ever? In a school production of HENRY IV PART I - as the old bag-lady, Mrs Duckett.

BELINDA BLAIR (Flavia Brent) has been on the stage since the age of four, when she made her debut in SINBAD THE SAILOR at the old Croydon Hippodrome as one of Miss Toni Tanner's Ten Tapping Tots. She subsequently danced her way round this country, Southern Africa, and the Far East in shows like ZIPPEDY-DOODA! and HERE COME LES GIRLS! More recently she has been seen in such comedy hits as DON'T MR. DUDDLE!, WHO'S BEEN SLEEPING IN MY BED?, and TWICE TWO IS SEX. She is married to scriptwriter Terry Wough, who has contributed lead-in material to most of TV's chat shows. They have two sons and three retrievers.

Dignity is the straitjacket of the soul. Its loss is our first stumbling step towards sanity.
Friedrich Nietzsche

GARRY LEJEUNE (Roger Tramplemain) while still at drama school won the coveted Laetitia Daintyman Medal for Violence. His television work includes POLICE!, CRIME SQUAD, SWAT, FORENSIC, and THE NICK, but he is probably best-known as 'Cornetto', the ice-cream salesman who stirs the hearts of all the lollipop ladies in ON THE ZEBRAS.

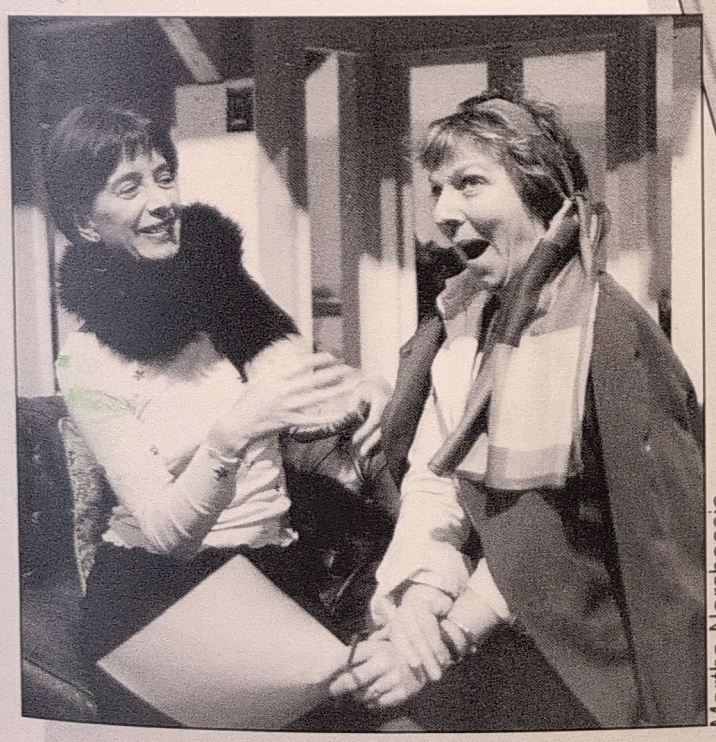
SELSDON MOWBRAY (Burglar) first 'trod the boards' at the age of 12 - playing Lucius in a touring production of JULIUS CAESAR, with his father, the great Chelmsford Mowbray, in the lead. Since then he has served in various local reps, and claims to have appeared with every company to have toured Shakespeare in the past half-century, working his way up through the Mustardseeds and the various Boys and Sons of, to the Balthazars, Benvolios, and Le Beaus; then the Slenders, Lennoxes, Trinculos, Snouts, and Froths; and graduating to the Scroops, Poloniuses, and Aguecheeks. His most recent film appearance was as Outraged Pensioner in GREEN WILLIES.

The most important technological advance in history, so far as the maintenance of moral standards is concerned, was the invention of the keyhole.
George Santayana

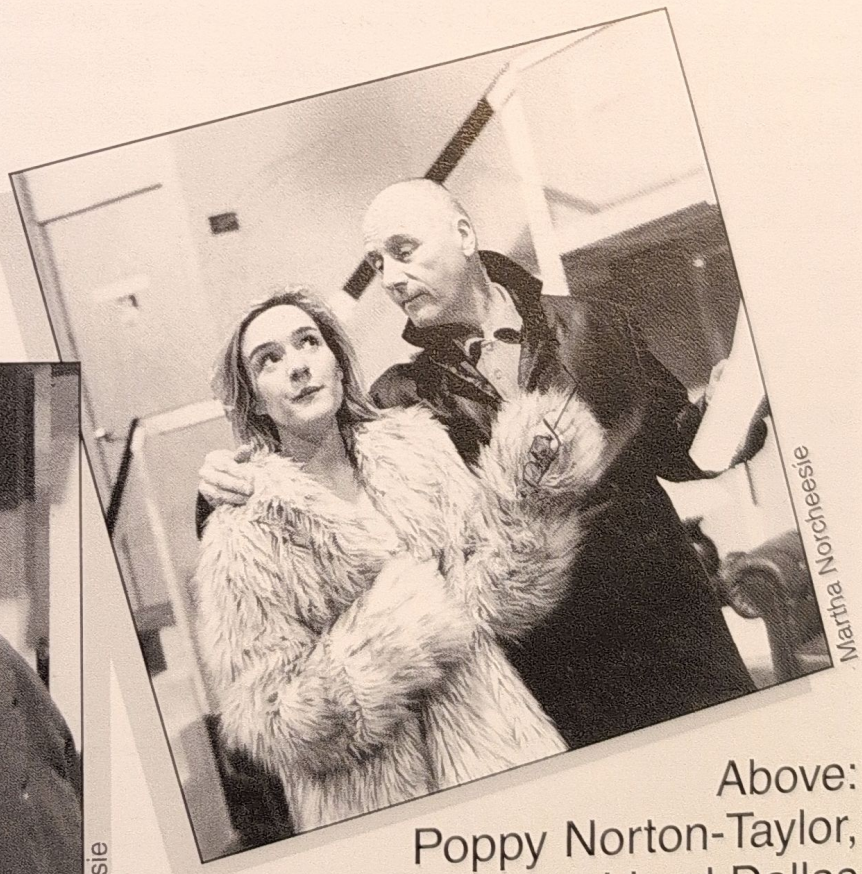
Martha Norcheesie

1. Selsdon Mowbray 2. Lloyd Dallas;
3. Garry Lejeune; 4. Tim Allgood;
5. Frederick Fellowes; 6. Belinda Blair;
7. Dotty Otley; 8. Brooke Ashton;
9. Poppy Norton-Taylor

Below: Dotty Otley, Belinda Blair



Martha Norcheesie



Martha Norcheesie

Above: Poppy Norton-Taylor, Lloyd Dallas

BROOKE ASHTON (Vicki) is probably best known as the girl wearing nothing but 'good, honest, natural froth' in the Hauptbahnhofbrau lager commercial. Her television appearances range from Girl at Infants' School in ON THE ZEBRAS to Girl in Massage Parlour in ON PROBATION. Cinemagoers saw her in THE GIRL IN ROOM 14, where she played the Girl in Room 312.

NIMBLE: What have we here? A breechless worthy? A justice of the peace ungaskinned quite? And with his once so high disdainful nose trapped fast in Mistress Drawstring's underlinen?
JUSTICE PUCKERMOUTH: I can explain all this.

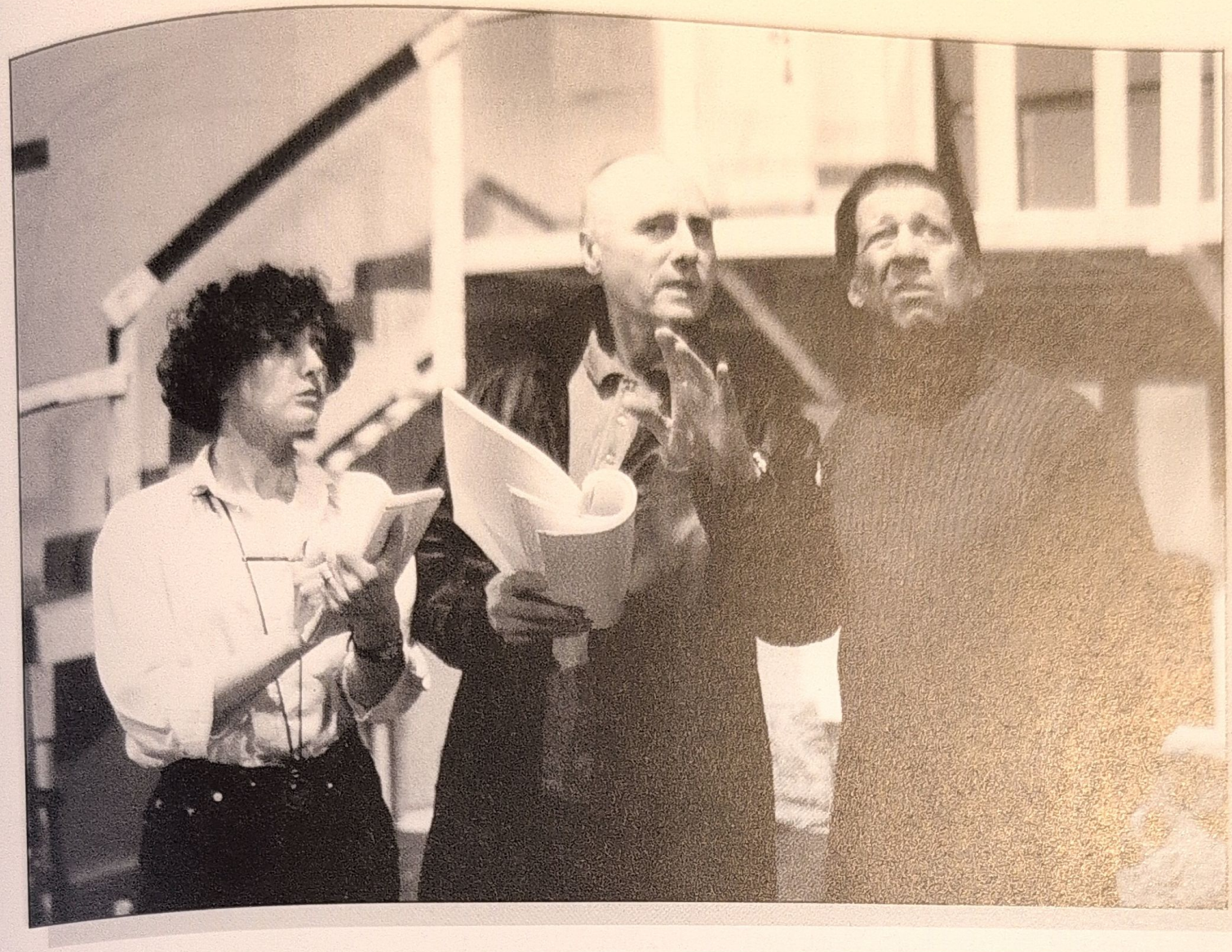
Beaumont and Fletcher (attrib): *He Would If He Could*

FREDERICK FELLOWES (Philip Brent) has appeared in many popular television series, including CALLING CASUALTY, CARDIAC ARREST!, OUT-PATIENTS, and IN-PATIENTS. On stage he was most recently seen in the controversial all-male version of THE TROJAN WOMEN. He is happily married, and lives near Crawley, where his wife breeds pedigree dogs. ' If she ever leaves me,' he says, 'it will probably be for an Irish wolfhound!'

ROBIN HOUSEMONGER (Author) was born in Worcester Park, Surrey, into a family 'unremarkable in every way except for an aunt with red hair who used to sing all the high twiddly bits from THE MERRY WIDOW over the tea-table.' He claims to have been the world's most unsuccessful gents hosiery wholesaler, and began writing 'to fill the long hours between one hosiery order and the next.' He turned this experience into his very first play, SOCKS BEFORE MARRIAGE, which ran in the West End for nine years. Two of his subsequent plays, BRIEFS ENCOUNTER and HANKY PANKY, broke box office records in Perth, Western Australia. NOTHING ON is his seventeenth play.

LLOYD DALLAS (Director) 'read English at Cambridge, and stagecraft at the local benefits office.' He has directed plays in most parts of Britain, winning the South of Scotland Critics' Circle Special Award in 1979. In 1982 he directed a highly successful season for the National Theatre of Sri Lanka. In recent years he has probably become best known for his brilliant series of' 'Shakespeare in Summer' productions in the parks of the inner London boroughs.

Desperation tells a thousand tales - and each of those thousand begets a thousand more.
Moldovian proverb



Martha Norcheesie

Martha Norcheesie

Martha Norcheesie

Top: Poppy Norton-Taylor,
Lloyd Dallas,
Frederick Fellowes

Above: Garry Lejeune,
Dotty Otley

Right: Selsdon Mowbray

Grand Theatre

WESTON-SUPER-MARE

Proprietors: GRAND THEATRE (Weston-super-Mare) LIMITED
General Manager: E. E. A. GRADSHAW

The Grand Theatre Weston-super-Mare is a Member of the Grand Group

Evenings at 7.45
Matinee: Wednesday at 2.30
Saturday at 5.00
and 8.30

ADVERTISING SPACE TO LET

Please apply to:

The Manager,

Grand Theatre

********** SMOKING IS NOT PERMITTED IN THE AUDITORIUM **********
The use of cameras and tape recorders is forbidden. The management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes. From the Theatre rules "All exits shall be available for use during all performances". "The fire curtain shall be lowered during each performance".